

# KATHERINE *Short Stories* MANSEFIELD



**READ  
AND  
DISCUSS**

КЭТРИН  
МЭНСФИЛД

# Рассказы

*Учебное пособие  
для чтения и обсуждения*



Москва  
Издательство Менеджер  
1999

**К. Мэнсфилд.** Короткие рассказы. Учебное пособие / Составители Костина С.Г., Хлебникова И.Н. 2-е изд.— М.: «Издательство Менеджер», 1999 — 192 с.

ISBN 5-8346-0006-9

Пособие по домашнему чтению включает в себя рассказы К. Мэнсфилд, снабженные большим количеством разнообразных упражнений, направленных на расширение словарного запаса и развитие навыков устной речи.

Пособие рассчитано на учащихся старших классов школ, гимназий и лицеев.

© «Издательство Менеджер», 1998.

ISBN 5-8346-0006-9

## Предисловие

Предлагаемое учебное пособие включает несколько рассказов известной английской писательницы Кэтрин Мэнсфилд и предназначается для занятий по домашнему чтению с учащимися старших классов общеобразовательных школ, гимназий, лицеев. Цель пособия — научить учащихся критически и осмысленно подходить к литературному произведению, представляющему интерес как в идейном, так и в художественном и языковом отношении.

Упражнения и задания, включенные в пособие, направлены на пополнение и идиоматизацию словарного запаса учащихся, на развитие навыков устной речи.

В пособии содержатся упражнения двух видов. А — лексические упражнения: их выполнение должно предшествовать обсуждению текста в классе. В — речевые упражнения: этот вид заданий включает вопросы по содержанию произведений, характеристике действующих лиц, оценке их поступков, а также вопросы, касающиеся основных проблем рассказов.

Упражнения носят разнонаправленный характер. Предусматривается проверка понимания прочитанного, углубленная работа над вокабуляром, а также повторение некоторых грамматических явлений, представляющих трудности для учащихся.

Упражнения с заданием “Explain and expand on the following” предназначены для контроля понимания текста учащимися и, кроме того, они призваны научить школьников интерпретировать текст своими словами.

Собственно грамматические упражнения основаны на грамматическом материале, встречающемся в текстах. Их цель — повторить те разделы грамматики английского языка, которые представляют специфические трудности. Упражнения на предлоги и артикли вводятся в пособие на том основании, что даже учащиеся старших классов обычно допускают большое количество ошибок в их употреблении.

Пособие снабжено также вступительной статьей об авторе предлагаемых рассказов, комментариями и англо-русским словарем.



## Katherine Mansfield

(1888 — 1923)

Katherine Mansfield is the pseudonym<sup>1</sup> of Kathleen Beauchamp, a well-known short-story writer, who enjoys the reputation<sup>2</sup> of being an English Chekov. She was born in New Zealand in the family of a prominent Wellington businessman. At the age of 14 she was sent to Queen's College, London, where she remained for four years. She had a talent for music and for writing and when her parents came to London to take her home, Katherine was reluctant to go<sup>3</sup>. She talked her parents into accepting<sup>4</sup> that she was serious in her ambition to become a writer and for that she must be allowed to live in London.

Katherine Mansfield's first stories and sketches were published in the periodical "The New Age", to which she became a regular contributor<sup>5</sup>. Her first book of short-stories, "In a German Pension", appeared in 1911. In 1912 she began to write for "Rhythm", a literary periodical edited by John Middleton Murry, a well-known critic. Murry, whom she married in 1918, encouraged and cultivated her obvious talent<sup>6</sup>, which expressed itself best in deeply psychological stories. Her second book, "Bliss and Other Stories", appeared in 1920 and her third, "The Garden Party", in 1922. It was the last of her writings to be published in her lifetime<sup>7</sup>.

Katherine Mansfield was very delicate in health<sup>8</sup>. She had suffered from tuberculosis since 1917. She led a wandering life<sup>9</sup> in search of health and wrote

under difficulties. She died in France in January, 1923, at the age of thirty-four. Two more collections of stories were published after her death, making five books, a total of eighty-eight stories<sup>10</sup>.

You'll read some stories by a British lady-writer who is known as a great master of short-story. The peculiar features of her stories are the symbolic use of objects and incidents and accuracy of detail. She is not usually concerned so much with the development of the plot<sup>11</sup>. Describing her characters she doesn't so much stress what they do, but what they are and what they feel. She is more interested in their inner life, which is naturally revealed<sup>12</sup> through their behavior.

Katherine Mansfield declares that life must be taken as it is<sup>13</sup>. She never saw any necessity to change it. Yet in spite of<sup>14</sup> the objectivity she proclaims, the reader can easily feel her sympathies. She is very sensitive to<sup>15</sup> class distinctions and her sympathy is always on the side of the have-nots<sup>16</sup>, though she usually writes about the English upper class. Besides that, any kind of egoism and pretence on the part<sup>17</sup> of her bourgeois characters is treated with irony. "A Cup of Tea" is representative in this respect<sup>18</sup>.

In her stories Katherine Mansfield wishes "to show the complexity of life". That's why children are often chosen as the main characters. Children generally react painfully to sudden contrasts or new unfamiliar situations.

We hope that you'll enjoy stories by Katherine Mansfield, that are really lively, fresh and natural.

## Notes

- <sup>1</sup>pseudonym [ˈsjuːdənim] — псевдоним
- <sup>2</sup>enjoys the reputation — имеет репутацию
- <sup>3</sup>was reluctant to go — не хотела уезжать
- <sup>4</sup>she talked her parents into accepting... — (зд,) она заставила родителей признать...
- <sup>5</sup>to which she became a regular contributor — куда она регулярно отсылала свои рассказы
- <sup>6</sup>encouraged and cultivated her obvious talent — он способствовал развитию её явного таланта
- <sup>7</sup>it was the last of her writings to be published in her life time — это было последнее произведение, опубликованное при её жизни
- <sup>8</sup>was delicate in health — у нее было слабое здоровье
- <sup>9</sup>she led a wandering life — она вела странствующий образ жизни
- <sup>10</sup>a total of ... — всего, в общей сложности
- <sup>11</sup>the development of the plot — развитие сюжета
- <sup>12</sup>which is revealed — которая проявляется
- <sup>13</sup>life must be taken as it is — жизнь нужно принимать такой, какая она есть
- <sup>14</sup>in spite of — несмотря на
- <sup>15</sup>she is very sensitive to... — она остро чувствует
- <sup>16</sup>the have-nots — неимущие; бедные
- <sup>17</sup>on the part — со стороны
- <sup>18</sup>is representative in this respect — показательна в этом отношении

## List of Vocabulary

*to have a talent for*  
*to talk smb into doing smth*  
*ambition (n); ambitious(a)*  
*to accept*  
*to edit; editor; edition*

psychology; psychological  
to suffer from (some disease)  
peculiar  
incident  
to be concerned with smb, smth  
sympathy  
to treat smb/smth with...

### **A. Training Exercises**

1. *Find in the text sentences in which the vocabulary of the list is used. Translate these sentences into Russian.*
2. *Express the same notion using words and word-combinations from the list.*
  - 1) to have an aptitude, an ability
  - 2) to prepare a manuscript for publication
  - 3) special
  - 4) the science of the mind and mental activities
  - 5) to regard, to behave toward
3. *Give definitions for the following expressions using an English-English dictionary and think of your own examples to illustrate their usage:*
  - 1) to talk smb into doing smth
  - 2) to be concerned with smth, smb
  - 3) sympathy
  - 4) to suffer from
  - 5) ambition
4. *Find in the text the English equivalents for the following expressions. Use them in the sentences of your own.*

Видный (известный); стремление стать писателем; были опубликованы; глубоко психологические рассказы; писать с большим трудом; в возрасте 34 лет; точность детали; поведение; необходимость; провозглашать объективность; классовые различия; относиться с иронией; главный герой; незнакомая ситуация; живой; естественный; сложность жизни.

*5. Find in the text the following idiomatic expressions, explain their usage and make up situations to illustrate their meaning:*

to enjoy the reputation of ...; at the age of...; well-known; to lead a life; in search of; in spite of; to be on the side of; in this respect;

*6. Find in the text sentences with the Passive Voice; comment on its usage; translate the sentences into Russian and use the Russian translation for back translation into English.*

*7. Make up a number of true-false statements based on the contents of the foreword.*

## **B. Speech Exercises**

*8. Answer the following questions:*

- 1) What is Katherine Mansfield?
- 2) Where did she come from?
- 3) How did she find herself in London?
- 4) Was the beginning of her literary career successful?
- 5) Who played an important role in her life?
- 6) What was the reason for her early death?

- 7) How many collections of stories did she write?
- 8) What are the peculiar features of Katherine Mansfield's stories?
- 9) What is her main concern when describing her characters?
- 10) Is she sensitive to class distinctions?
- 11) Whom does she always sympathize with?
- 12) Why are children often chosen by Katherine Mansfield as the main characters of her stories?
- 13) Why did Mansfield once call herself "An English Chekov"?

**9. Paraphrase, explain and expand on the following:**

- 1) Katherine Mansfield enjoys the reputation of being an English Chekov.
  - 2) Katherine was serious in her ambition to become a writer.
  - 3) John Middleton Murry encouraged and cultivated her obvious talent.
  - 4) Katherine Mansfield was very delicate in health.
  - 5) She is known as a great master of short story.
  - 6) Katherine Mansfield declares that life must be taken as it is.
  - 7) In her stories Mansfield wishes "to show the complexity of life".
  - 8) Her stories are really lively, fresh and natural.
- 10. Once Katherine Mansfield formulated a writer's task: "The artist takes a long look at life. He says softly, "So this is what life is, is it? And he proceeds to explore that. All the rest he leaves." Do you agree with this statement? Give your reasons.**



11. *Sum up what you've learned about Katherine Mansfield. Give her character-sketch. What do you consider the most typical features of Mansfield: a) as a person; b) as a writer?*

*Give your reasons for whatever you say. Use the words and phrases from the vocabulary list and exercises 4 and 5.*

12. *Topics for discussion.*

- 1) Katherine Mansfield's childhood.
- 2) The beginning of her literary career.
- 3) The peculiarities of her literary style.
- 4) Katherine Mansfield's views on life and the writer's role in it.
- 5) Children as the main characters of many of her stories.

# The Garden-Party



And after all the weather was ideal. They could not have had a more perfect day for a garden-party if they had ordered it<sup>1</sup>. Windless, warm, the sky without a cloud. The gardener was working since early morning cutting the grass and sweeping the lawns<sup>2</sup> until the grass seemed to shine. As for the roses, hundreds had come out in the night.

Breakfast was not yet over before workmen come to put up a tent<sup>3</sup>.

"Where do you want them to put the tent<sup>4</sup>, mother?"

"My dear child, don't ask me. I leave everything to you this year."

But Meg, the elder sister, could not help the men. She had washed her hair before breakfast and she sat drinking her coffee with a green towel on her head. Joze always came down to breakfast in a silk kimono.

"You'll have to go, Laura; you're so artistic."

Away Laura flew, still holding her piece of bread-and-butter. Four men stood in the garden. They carried sticks and canvas<sup>5</sup>.

Laura came up to them, trying to look business-like.

"Good morning", she said, copying her mother's voice. "Oh — er — have you come — is it about the tent?"

"That's right, miss", said the tallest of the men and smiled down at her.

His smile was so friendly that Laura thought, how very nice workmen were! And what a nice morn-

ing! But she must think about business. The tent. Where shall we put it up?

"A corner of the tennis court", she suggested<sup>6</sup>. "But the band will be in one corner."

"Look here, miss, that's the place. Near those trees. Over there. That'll be fine."

Laura was eating her bread-and-butter as she looked at the workmen walking to the place where the tent would be put up. Only the tall man was behind. He bent<sup>7</sup> down, picked a flower, put it to his nose, and smelt it. When Laura saw that she forgot about the tent. She wondered at him — he cared for the smell of a flower. Oh, how wonderfully nice workmen were, she thought. Why couldn't she have workmen for friends rather than the silly boys<sup>8</sup> with whom she danced? It is all the fault of these absurd class distinctions.

"Laura, Laura, where are you? Telephone, Laura!" a voice cried from the house.

"Coming!"<sup>9</sup> And she ran over the lawn, across the veranda and into the house. In the hall her father and her brother Laurie were putting on their hats ready to go to the office.

After a talk over the telephone with her friend Laura put back the receiver<sup>10</sup> and sat still listening. All the doors in the house seemed to be open.

The front door-bell rang and their maid, Sadie, ran to open the door. A man said something. Sadie answered, "Oh! I don't know. Wait, I'll ask Mrs. Sheridan."

"What is it, Sadie?" Laura came into the hall.

"It's the florist<sup>11</sup>, Miss Laura."

Near the door stood a wide tray<sup>12</sup> full of pots<sup>13</sup> of red lilies. Nothing but lilies, big red flowers.

"O — Oh, Sadie!" said Laura. She bent down to the mass of lilies. "It's some mistake", she said. "Nobody ever ordered so many. Sadie, go and find mother".

But at that moment Mrs. Sheridan joined them.

"It's quite right" she said. "Yes, I ordered them. Aren't they beautiful?" She touched Laura's arm. "I was passing the shop yesterday, and I saw them in the window. And I suddenly thought for once in my life I shall have enough lilies. The garden-party will be a good excuse."

"But I thought you said you didn't want to take part in the preparations", said Laura. She put her arm round her mother's neck and kissed her.

"My dear child, you wouldn't like a logical mother, would you?"

In the kitchen the cook had finished making the sandwiches.

"Godber's has come", said the maid, coming into the kitchen. She had seen the man pass the window.

That meant the cream puffs<sup>14</sup> had come. Godber's were famous for their cream puffs. Nobody ever thought of making them at home.

"Bring them in and put them on the table, my girl", ordered cook. Sadie brought them in and went back to the door. Laura and Jose thought they were too grown-up to care about such things. All the same they agreed that the puffs looked very good. Very.

"Have one each<sup>15</sup>, my dears", said cook. "Your mother won't know."

Oh, impossible. Cream puffs so soon after break-

fast. But two minutes later Jose and Laura were eating them with great pleasure.

"Let's go into the garden by the back door", suggested Laura. "I want to see the men putting up the tent. They're such nice men."

But at the back door stood cook, Sadie, Godber's man and Hans, the boy who worked in the house. Something had happened.

## Notes

- <sup>1</sup> They could not have had a more perfect day ... if they had ordered it. — У них не было бы более подходящего дня ... даже если бы они его заказали. (Сослагательное наклонение. **Perfect** — идеальный, совершенный.)
- <sup>2</sup> lawn — газон
- <sup>3</sup> to put up a tent — установить тент
- <sup>4</sup> Where do you want them to put the tent...? — Где ты хочешь, чтобы они установили тент? (объектный инфинитивный оборот)
- <sup>5</sup> canvas — холст, парусина
- <sup>6</sup> suggest [sə'dʒest] — предлагать
- <sup>7</sup> bend (bent; bent) — наклоняться
- <sup>8</sup> workmen for friends rather than the silly boys — рабочих в качестве друзей, а не глупых мальчиков
- <sup>9</sup> Coming! — Иду!
- <sup>10</sup> receiver [ri'si:və] — трубка
- <sup>11</sup> florist — торговец цветами
- <sup>12</sup> tray — поднос
- <sup>13</sup> pot — горшок
- <sup>14</sup> cream puff — слойка с кремом
- <sup>15</sup> have one each — съешьте по одной



## List of Vocabulary

*to seem; it seems that ...*

*to look (+adj) (~business-like)*

*to be behind; to fall behind*

*to care for smb/smith; about*

*fault*

*class distinctions*

*to be ready* < *to do smth*  
*for smth*

*to take part in smth*

*to mean; meaning; meaningful*

*to order* < *smth*  
*smb to do smth*

### A. Training Exercises

1. *Reproduce the situations from the story where the vocabulary of the list is used.*
2. *Suggest words and word-combinations for the following (from your active vocabulary).*
  - 1) *to be less advanced than; inferior to*
  - 2) *to be concerned; to have an inclination (to) or affection (for)*
  - 3) *significant*
  - 4) *responsibility for being wrong*
3. *Explain the meaning of the following phrases using an English-English dictionary.*
  - 1) *class distinctions*
  - 2) *to order smth*
  - 3) *it seems that*
  - 4) *to look business-like*

4. *Paraphrase the following sentences using the words from the list:*

- 1) He failed in the examination but he doesn't appear to feel any sorrow.
- 2) Though he is 16 already, he hasn't made so much progress as other boys of his age.
- 3) She is a good pupil, she is always willing to work.
- 4) The doctor told me to stay in bed.
- 5) The President shook hands with everyone, without differences of rank.

5. *Translate the following into Russian paying attention to the italicized parts.*

- 1) "It was all my *fault!*" exclaimed Laura.
- 2) Everybody in the family wanted *to take part* in the preparations for the garden party.
- 3) Katherine Mansfield was very sensitive *to class distinctions*.
- 4) Everything *seemed ready* for the party.
- 5) What did garden parties and boxes and dresses *mean* to the dead man?
- 6) Laura's mother didn't *care* much for the life of the poor.

6. *Write out from the text the sentences which include the English equivalents of the following Russian words and word-combinations and use them in sentences of your own.*

Безветренный день; устанавливать тент; старшая сестра; спускаться к завтраку; дружеская улыбка; наклоняться; разговор по телефону; проходить мимо; взрослые; всё равно; с большим удовольствием; предлагать.

7. *Think of the nouns that can be modified by the adjectives. Put down all the possible word-combinations.*

Nice; logical; beautiful; perfect; warm; early; artistic; business-like; friendly; silly; famous; wide; right.

8. *Explain the meaning of the following phraseological units and say in what connection they are used in the text.*

A good excuse; all the same; to take part in; to be famous for; to have smb for smb; for once in one's life; after all.

9. *Explain the use of articles or their absence in the sentences:*

- 1) "Laura, Laura, where are you? \_\_\_\_\_ Telephone, Laura!" A voice cried from the house.
- 2) "Sadie, go and find \_\_\_\_\_ mother."
- 3) \_\_\_\_\_ Breakfast was not yet over when \_\_\_\_\_ workmen came to put up a tent.
- 4) "That's right, miss", said the tallest of the men.
- 5) "I thought you said you didn't want to \_\_\_\_\_ take part in the preparations."

10. *Fill in the blanks with prepositions if necessary:*

- 1) The gardener was working \_\_\_\_\_ early morning cutting the grass.
- 2) But Meg couldn't help \_\_\_\_\_ the men.
- 3) She sat drinking her coffee \_\_\_\_\_ a green towel on her head.
- 4) Laura came \_\_\_\_\_ to them, trying to look business-like.

- 5) In the hall her father and her brother Laurie were putting \_\_\_\_\_ their hats ready to go \_\_\_\_\_ the office.
- 6) After a talk \_\_\_\_\_ the telephone with her friend, Laura put \_\_\_\_\_ the receiver and sat still listening.
- 7) Godber's were famous \_\_\_\_\_ their cream puffs.

11. *Define the word-forms ending in -ing. Translate the sentences into Russian, use the Russian translation for back translation into English.*

1) The gardener was **working** since early morning **cutting** the grass and **sweeping** the lawns.

2) Laura came up to them **trying** to look business-like.

3) Laura was **eating** her bread-and-butter as she looked at the workmen **walking** to the place where the tent would be put up.

4) In the kitchen the cook had finished **making** the sandwiches.

5) Nobody ever thought of **making** cream puffs at home.

12. *Find the sentences in the text in which the Past Perfect Tense is used. Comment on its usage. Translate the sentences into Russian.*

13. *Use participles in paraphrasing the following:*

1) "Good morning", said Laura to the workmen and tried to copy her mother's voice.

2) Laura put back the receiver and sat still and listened.

3) Near the door stood a wide tray of red lilies which mother had ordered a day before.

- 4) "Godber's has come", said the maid when she came into the kitchen.
- 5) "I want to see how the men will put up the tent."

**14. Study the following phrases. Recall how they were used in the text. Make your own sentences with each:**

- 1) to put up; to put on; to put back
- 2) to come out; to come down (to...); to come up (to...)

**15. Make a list of words and word-combinations that are used to describe Laura.**

**16. Present the dialogue between Laura and her mother about lilies in narrative form.**

### **B. Speech Exercises**

**17. Introduce the main characters of the story. Summarize the author's method in presenting her characters. Pick out verbs and adjectives characterizing each of the personages. Take notice of their behaviour and manner of speech. What do we learn about the characters through their behaviour, through their actual and inner speech?**

**18. What is your opinion of Laura's behaviour during preparations for the garden party? How does it reveal her personality? What kind of a girl is she?**

19. Reread the fragments about the workmen who came to put up the tent. For what purpose does the author introduce these small character-sketches which are seemingly irrelevant for the main line of the story?

20. Account for Laura's statement: "It is all the fault of these absurd class distinctions." Is it a casual remark or a belief coming from the girl's (or the author's) outlook? Give your reasons.

21. Comment on the following statements, quoting the text if necessary. Use the following openings (Make sure you understand their meaning.):

I (don't) see eye to eye with...

At any rate...

I wouldn't say so...

In fact ...

It's a doubtful statement.

Just the other way round.

I'm in two minds about it.

That's where I agree/disagree with...

It may be true to some extent but...

The way I see it...

It's not as simple as all that...

etc.

- 1) The weather was ideal for the garden-party.
- 2) Everybody in the family was eager to take part in the preparations.
- 3) Laura had to help the workmen because she was the artistic one in the family.
- 4) Laura thought the workmen were wonderfully nice because they were smiling friend-



ly and one of them even cared for the smell of a flower.

- 5) There was some misunderstanding between Laura and her mother.

*22. Make up key-questions that will cover the contents of the chapter under study. Use your active vocabulary.*

*23. Sum up the contents of the chapter in 5-7 sentences. Be ready to discuss the setting and the atmosphere of the chapter.*

"What's the matter? What's happened?"

"There's been a terrible accident", said cook. "A man killed."

"A man killed! Where? How? When?"

But Godber's man wasn't going to let another one tell his story.

"Do you know these little houses not far from here, miss?" he said. "Well, there's a young man living there, Scott, a carter<sup>1</sup>. His horse got frightened at a tractor at the corner of Hawke Street this morning and he was thrown out on the back of his head<sup>2</sup>. Killed."

"Dead!" Laura looked at Godber's man.

"Dead when they picked him up. They were taking the body home when I came up here." And he said to the cook, "He's left a wife and five little children."

"Jose, come here", Laura caught her sister's hand and pushed her through the kitchen door.

"Jose", she said in horror", how are we going to stop everything?"

"Stop everything, Laura!" cried Jose in surprise. "What do you mean?"

"Stop the garden-party", said Laura.

But Jose was still more surprised. "Stop the garden-party? My dear Laura, don't be so stupid. We can't do anything like that. Don't be so silly".

"But we can't have a garden-party with a man dead not far from our house", Laura cried.

That was not quite right, because the little houses stood in a lane<sup>3</sup> which led up to the Sheridans'

house. A road ran between. They were little houses painted brown, and very poor. In the little gardens there was nothing but cabbages and sick hens. Workers lived there with their families. There were many children of all ages. When the Sheridans were little they were not allowed to go there because they could catch an illness. But since they were grown-up Laura and Laurie sometimes walked along the lane.

"And just think of what the band would sound like<sup>4</sup> to that poor woman", continued Laura.

"Oh, Laura!" Jose began to be angry. "If you're going to stop a band playing every time someone has an accident, you'll have a very difficult life. I'm as sorry about it as you." She looked at her sister as she did when they were little and fighting together. "You won't bring a drunken workman back to life by being sentimental<sup>5</sup>", she said quietly.

"Drunk! Who said he was drunk?" Laura turned angrily on Jose. "I'm going straight up to tell mother", she said.

"Do, dear", said Jose.

"Mother, can I come into your room?" Laura said at the door.

"Of course, child. Why, what's the matter? Why are you excited so much?" And Mrs. Sheridan turned round from her dressing-table. She was trying on a new hat.

"But listen, mother", said Laura. And she told the terrible story.

"Of course, we can't have our party, can we?" she said. "They'll hear the band, mother; they're our neighbours!"

To Laura's surprise her mother answered as Jose did.

"But, my dear child, think a little. It's only by accident we've heard of it<sup>6</sup>. If someone had died there — and I can't understand how they can live in those little houses — we should still be having our party, shouldn't we?"

Laura had to say "yes" to that, but she felt it was all wrong<sup>7</sup>. "Mother, isn't it really terribly heartless of us?" she asked.

"Dear", Mrs. Sheridan got up and came over to her, carrying the hat. Before Laura could stop her, she had put it on her head.

"My child", said her mother, "the hat is yours. It's made for you. It's much too young for me. I have never seen you look such a picture. Look at yourself." And she took Laura to her dressing-table.

"But, mother", Laura began again. She couldn't look at herself: she turned away. This time Mrs. Sheridan lost patience<sup>8</sup> just as Jose had done.

"You're very silly, Laura", she said coldly. "Such people don't expect sacrifices<sup>9</sup> from us. And it's not very nice to spoil everybody's pleasure as you're doing now."

"I don't understand", said Laura and she walked quickly out of the room into her own bedroom. There the first thing she saw was this nice girl in the mirror in her black hat with gold flowers and a long black ribbon.

Never did she think she could look like that. "Is mother right?" she thought. And now she hoped her mother was right. Was she silly? Just for a moment she saw that poor woman and those little

children and the body that was carried into the house. But it all looked like a picture in the newspaper. "I'll remember it again after the party's over", she decided. And that seemed the best plan.

### Notes

- <sup>1</sup> carter — возчик
- <sup>2</sup> back of (his) head — затылок
- <sup>3</sup> lane — переулок
- <sup>4</sup> would sound like — как будет звучать
- <sup>5</sup> but you won't bring the drunken workman back to life by being sentimental — но ты не вернёшь к жизни этого пьяного рабочего тем, что расчувствуешься
- <sup>6</sup> It's only by accident we've heard of it — мы услышали об этом ведь только случайно (эмфатическая конструкция)
- <sup>7</sup> but she felt it was all wrong — но она чувствовала, что всё это не так
- <sup>8</sup> patience [peɪʃns] — терпение
- <sup>9</sup> sacrifice [ˈsækrɪfaɪs] — жертва

### List of Vocabulary

*accident*

*to let smb do smth*

*stupid*

*to catch (an illness)*

*to try smth on*

*matter*

*to spoil*

## **A. Training Exercises**

**1. Recall the situations from the story where these active words and phrases are used.**

**2. Express the same notion in one word.**

- 1) Something to which attention is given; piece of business, affair.
- 2) An unfortunate occurrence; catastrophe.
- 3) To make useless or unsatisfactory.

**3. Use your English-English dictionary to explain the meaning of the following:**

- 1) to let smb do smth;
- 2) to catch an illness;
- 3) to try smth on.

**4. Paraphrase the following using your new vocabulary:**

- 1) My mother wouldn't allow me to come back home after eleven p.m.
- 2) The doctor told us not to come to see Peter, because we could become ill.
- 3) What's happened?
- 4) Laura hoped her mother was right. Was she silly?

**5. Find in the text the English for:**

прекрасно выглядеть; вернуть к жизни, оживить; собираться что-либо сделать; подобрать; в ужасе; взрослый; быть взволнованным; бессердечный; туалетный столик; заканчиваться.

**6. Make up situations of your own based on your personal experience. Use the following sentences:**



- 1) *"What's the matter? Why are you so excited?" asked the mother.*
- 2) *Unfortunately this beautiful dress was too small for me when I tried it on.*
- 3) *"It's not very nice to spoil everybody's pleasure as you're doing now", my friend told me.*

✓ **7. Paraphrase and translate:**

- 1) Godber's man wasn't going to let another one tell his story.
- 2) "You won't bring a drunken workman back to life by being sentimental" said Jose quietly.
- 3) Laura felt it was all wrong.
- 4) The poor woman, those little children and the body that was carried into the house - they all looked like a picture in the newspaper.

✓ **8. a) Form adverbs from the following adjectives and recall the situations in which these adverbs are used in the text:**

quiet; angry; terrible; real; cold; quick.

**b) Think of the verbs that can be modified by these adverbs.**

✓ **9. Find in the text antonyms to the following words. Use them in sentences of your own.**

Wrong; nothing; to stop; heartless; little; sometimes.

**10. Explain (in English) the meaning of the following phraseological units and say in what connection they are used in the story:**

to be going to do smth  
what's the matter

by accident  
to lose patience

**11. Study the phrases with "surprise". Use them in sentences of your own:**

to smb's surprise; to cry in surprise; to be surprised.

**12. Translate into English the following sentences from the text, paying attention to passive constructions.**

- 1) "Эта шляпка сделана для тебя!"
- 2) Им не разрешали ходить по переулку, т.к. они могли подцепить какую-нибудь болезнь.
- 3) Лошадь испугалась трактора, и Скота выбросило из повозки.
- 4) Лишь на мгновение она увидела эту бедную женщину, этих маленьких детей и тело, которое внесли в дом.

**13. Account for the grammar phenomena marked in these sentences:**

- 1) Godber's man wasn't going to let another one tell his story (Complex Object).
- 2) They were taking the body home when Godber's man came up to the Sheridans' (Aspect Tense form).
- 3) They were little houses painted brown (Participle II).
- 4) Laura had to say "yes" but she felt it was all wrong (Modal phrase).
- 5) Never did she think she could look like that (word-order).
- 6) Mrs. Sheridan got up and came over to her, carrying the hat (Participle I).

- 7) Before Laura could stop her, she had put the hat on her head (Sequence of tenses).
- ✓ 14. *Present the scene with a new hat in indirect speech.*

### **B. Speech Exercises**

15. *Give a summary of the proceeding events using active vocabulary from the first part.*
16. *Tell the story of Godber's man in indirect speech.*
17. *State whose words these are, what preceded or followed them, what motives they were prompted by. Use the active vocabulary when describing the episodes. Give your own opinion of these utterances and discuss their moral aspect.*
- 1) "Jose, how are we going to stop the garden party?"
  - 2) "You won't bring a drunken workman back to life by being sentimental."
  - 3) "Such people don't expect sacrifices from us."
  - 4) "Isn't it really terribly heartless of us?"
  - 5) "Is mother right? Am I silly?"
18. *Comment upon the scene with a hat. Reveal its meaning for describing the characters of mother and daughter and the nature of their mutual relations. Did Mrs. Sheridan present Laura with her hat because it was too young for her or had she any other reasons? Prove that Laura wasn't that strong to oppose her mother.*

19. *Make up a story that Laura might have told her mother about the accident.*
20. *Use your imagination and speak about the dead man — his appearance, occupation, family life.*
21. *Describe an incident from your life when you felt the same as Laura on hearing a terrible story.*

### III

At half past two the band arrived and was placed in the corner of the tennis-court. Laurie came back from his office and at the sight of him<sup>1</sup> Laura remembered the accident again. She wanted to tell him. And she followed him into the hall.

"Hallo, Laurie!" He was going to his bedroom to dress for the party. He turned round and saw Laura.

"My word, Laura!<sup>2</sup> You look so beautiful! What a charming hat!"

Laura said softly, "Really?" and smiled up at Laurie and didn't tell him after all.

Soon after that people began coming. The band began to play. Waiters ran from the house to the tent. Everywhere were guests looking at flowers, greeting each other, talking, laughing. They were like bright birds that had flown into the Sheridans' garden for this one afternoon. They all seemed happy.

"Dear Laura, how well you look!"

"What a beautiful hat, child!"

"Laura, you look quite Spanish<sup>3</sup>."

And Laura, very pleased, answered pleasantly, "Have you had tea? Won't you have an ice?" Then she helped her mother with good-byes<sup>4</sup>. They stood side by side in the garden till it was all over. "All over, All over", said Mrs. Sheridan. "Call the others, Laura. Let's go and have some coffee. I'm tired." And they all sat down in the tent.

"Have a sandwich, daddy dear."

"Thanks." Mr. Sheridan ate one sandwich and took another. "I suppose you didn't hear of an accident that happened today?" he said.

"My dear", said Mrs. Sheridan, "we did. It nearly ruined the party. Laura insisted we should put it off."

"It was terrible", said Mr. Sheridan. "The man was married too. Lived quite near, in the lane, and left a wife and five children, so they say."

A silence fell<sup>5</sup>. Mrs. Sheridan put down her cup. Suddenly she looked up. There on the table were all those sandwiches, cakes, puffs, all uneaten, all going to be thrown away. She had one of her brilliant ideas.

"I know", she said. "Let's send that poor woman some of this very good food. It will give the greatest pleasure to the children. Don't you agree? Laura!" She jumped up. "Get me a big box from the house."

"But, mother, do you really think it's a good idea?" said Laura. Again she felt quite different from them all.

"Of course! What's the matter with you today? An hour or two ago you were insisting on being sympathetic<sup>6</sup>, and now..."

"Oh, well!" Laura ran for the box. Her mother put all the food into it. "Take it yourself, dear", said she. "No, wait, take the lilies too. People of that class like lilies."

"The flowers will spoil her dress", said practical Jose. "Take only the box then."

It was growing dark as Laura went out of the garden gates. The road looked white and the little houses were in darkness. How quiet it seemed after the garden-party.

Now she crossed the big road and entered the lane, small and dark. Women in shawls<sup>7</sup> and men in tweed caps<sup>8</sup> hurried by, children played near the doors. Laura bent her head and hurried on. She was sorry that she had not put on a coat. How her dress shone! And the big hat with the ribbon was too bright. Were the people looking at her? It was a mistake to have come, she knew it was a mistake. Must she go back? No. Too late. This was the house. A group of people stood near it. They stopped talking and looked at her. Laura was terribly nervous. She said to a woman standing by: "Is this Mrs. Scott's house?" And the woman answered: "It is, my girl." Oh, to be away from this!<sup>9</sup> Laura walked up to the door and knocked. Then the door opened. A little woman in black stood at the door.

Laura said, "Are you Mrs. Scott?" But the woman answered, "Walk in, please, miss."

"No", said Laura. "I don't want to come in. I only want to leave this box. Mother sent...—"

The little woman seemed not to have heard her. "Come this way, please, miss", she said and Laura followed her. She found herself in a little kitchen lighted by a small lamp. There was a woman sitting before the fire.

"Em", said the little woman who had let her in. "Em! It's a young lady." She turned to Laura and explained, "I'm her sister, miss. You'll excuse her, won't you?"

"Oh, but of course!" said Laura. "Please, please, don't worry her. I — I only want to leave—."

But at that moment the woman at the fire turned round. Her face, red, with swollen eyes and swol-

len lips, looked terrible. It seemed she couldn't understand why Laura was there. What did it mean? Why was this stranger standing in the kitchen with a box? And she began crying again.

"All right, my dear", said the other. "I'll thank the young lady."

Laura wanted only to get out, to get away. The door opened. She walked into the bedroom, where the dead man was lying.

"You'd like to look at him, wouldn't you?" said Em's sister and she walked past<sup>10</sup> Laura over to the bed. "Don't be frightened, my girl. Come along, my dear", and she took down the sheet<sup>11</sup>. Laura came. There lay a young man — sleeping so deeply, that he was far, far away from them both. What did garden-parties and boxes and dresses mean to him? He was far from all those things.

But people had to cry, and she couldn't go out of the room without saying something to him. Laura gave a loud childish sob<sup>12</sup>.

"Forgive my hat", she said.

And this time she didn't wait for Em's sister. She found her way out of the door, past all those dark people. At the corner of the lane she met Laurie.

"Is that you, Laura?"

"Yes."

"Mother was getting worried. Was it all right?"

"Yes, quite. Oh, Laurie", she took his arm and stood very near to him.

"You're not crying, are you?" asked her brother. Laura shook her head. She was<sup>13</sup>.

Laurie put his arm round her. "Don't cry", he said in his warm, loving voice. "Was it awful?"



"No", sobbed Laura. "It was wonderful. But, Laurie —" She stopped, she looked at her brother. "Isn't life", she said slowly, "isn't life —" But what life was she couldn't explain. But he quite understood.

"Isn't it, dear?" said Laurie.

## Notes

- <sup>1</sup> at the sight of him — при виде его
- <sup>2</sup> My word, Laura! — Честное слово, Лаура!
- <sup>3</sup> you look quite Spanish — ты похожа на испанку
- <sup>4</sup> helped her mother with good-byes — помогала матери провожать гостей
- <sup>5</sup> a silence fell — наступило молчание
- <sup>6</sup> you were insisting on being sympathetic — ты настаивала, чтобы мы выразили сочувствие
- <sup>7</sup> shawl [ʃɔ:l] — шаль
- <sup>8</sup> tweed cap — твидовое кепи
- <sup>9</sup> Oh, to be away from this! — О, только бы уйти отсюда!
- <sup>10</sup> past — мимо
- <sup>11</sup> sheet — простыня
- <sup>12</sup> sob — всхлипывание
- <sup>13</sup> She was. — Она плакала. (Вспомогательный глагол **was** здесь заменяет сказуемое **was crying**)

## List of Vocabulary

*to follow smb*

*charming*

*to greet (v); greeting (n)*

*to put smth off*

*to insist* < *(that) smb should do smth*  
*on (doing) smth*

*to find oneself*

*to forgive*

*stranger*

## A. Training Exercises

1. *Recall the situations from the story in which the vocabulary of the list is used.*

2. *Choose words and word-combinations from your active vocabulary to express the following notions:*

- 1) a person not known
- 2) to go or come after another; to understand
- 3) highly attractive; delightful
- 4) to postpone; to do smth at a later date

3. *Interpret the meaning of the following words and phrases using an English-English dictionary:*

- 1) to greet each other
- 2) to find oneself somewhere
- 3) to insist that smb should do smth
- 4) to forgive

4. *Paraphrase the following sentences using the words from the list:*

- 1) Two friends said "Hello!" to each other.
- 2) Laura felt uneasy in this poor house in her beautiful dress and big hat.
- 3) Laurie found her new hat very attractive.
- 4) "Who is this newcomer?" she asked.
- 5) Suddenly Laura discovered that she was standing in a little kitchen lighted by a small lamp.

5. *Translate the following into Russian paying attention to the italicized words and phrases:*

- 1) I can't *forgive* his rudeness.
- 2) Everybody in the court *insisted on* his innocence.

- 3) My dog always barks at *strangers*.
- 4) Suddenly he *found himself* sitting near a *charming* young lady. She *greeted* him with a smile and began talking. He was so nervous that he could hardly *follow* her.

**6. Find in the text the English for:**

Одеться к празднику; в конце концов; не хотите ли льда?; совсем рядом; блестящая мысль; выражать сочувствие; слишком поздно; проходите сюда; впускать; уйти прочь; далеко-далеко; в порядке; всхлипывать.

**7. Choose the correct word to fill in the blanks. Give your reasons.**

- 1) "Dear Laura, how \_\_\_\_\_ you look! (good — well)
- 2) Mr. Sheridan ate one sandwich and took \_\_\_\_\_ (other — another).
- 3) "It was \_\_\_\_\_", said Mr. Sheridan (terribly — terrible).
- 4) It \_\_\_\_\_ dark as Laura went out of the garden gates (grew — was growing).
- 5) The people stopped \_\_\_\_\_ (to talk — talking) and looked at her.
- 6) She found herself in a little kitchen, \_\_\_\_\_ by a small lamp (lighting — lighted).
- 7) The woman's face, red, with swollen eyes, looked \_\_\_\_\_ (terrible — terribly).
- 8) "Isn't life," she said \_\_\_\_\_, "isn't life..." (slow — slowly).

**8. Insert articles where necessary. Explain your choice.**

- 1) "It will give \_\_\_\_\_ greatest pleasure to the children."
- 2) Everywhere were \_\_\_\_\_ guests, looking at \_\_\_\_\_ flowers, greeting each other, talking, laughing.
- 3) "What \_\_\_\_\_ beautiful hat, child!"
- 4) "Have you had \_\_\_\_\_ tea? Won't you have \_\_\_\_\_ ice?"
- 5) "Get me \_\_\_\_\_ big box from \_\_\_\_\_ house!"  
"Oh, well!" Laura ran for \_\_\_\_\_ box.
- 6) What did \_\_\_\_\_ garden-parties and \_\_\_\_\_ boxes and \_\_\_\_\_ dresses mean to him?

**9. Explain the meaning of the phraseological units and say in what connection they are used in the text.**

After all; to be all over; a brilliant idea; they say; side by side.

**10. Arrange the following words in pairs of synonyms. Use them in sentences of your own.**

To excuse; terrible; to spoil; to forgive; awful; to come in; to ruin; to enter.

**11. Open the brackets using the appropriate form of the Infinitive.**

- 1) Laurie was going to his bedroom (to dress) for the party.
- 2) "Let's (to go) and (to have) some coffee.
- 3) It was a mistake (to come). She knew it was a mistake.
- 4) Must she (to go) back? No, too late.
- 5) "I don't want (to come) in. I only want (to leave) this box."

- 6) The little woman seemed not (to hear) her.
- 7) But people had (to cry), and she couldn't (to go out) of the room and not (to say) something to him.

**12. Define the word forms ending in -ing. Translate the sentences into Russian.**

- 1) He was **going** to his bedroom to dress for the party.
- 2) What a **charming** hat!
- 3) Soon people began **coming**.
- 4) Everywhere were guests **looking** at flowers, **greeting** each other, **talking**, **laughing**.
- 5) "An hour or so ago you were **insisting** on **being** sympathetic and now..."
- 6) They stopped **talking** and looked at her.
- 7) There was a woman **sitting** before the fire.
- 8) She couldn't go out of the room without **saying** something to him.

**13. Insert prepositions where necessary.**

- 1) Waiters ran \_\_\_\_\_ the house \_\_\_\_\_ the tent.
- 2) Then she helped her mother \_\_\_\_\_ the good-byes.
- 3) "Laura insisted we should put the party \_\_\_\_\_.
- 4) "Let's send \_\_\_\_\_ that poor woman some of this very good food! It will give the greatest pleasure \_\_\_\_\_ the children."
- 5) Now she crossed the big road and entered \_\_\_\_\_ the lane, small and dark.
- 6) Laura bent her head and hurried \_\_\_\_\_.
- 7) She said \_\_\_\_\_ a woman standing by: "Is this Mrs.Scott's house?"
- 8) She found herself in a little kitchen lighted \_\_\_\_\_ a small lamp.

- 9) "Please, don't worry \_\_\_\_\_ her."
- 10) But \_\_\_\_\_ that moment the woman turned round.
- 11) She found her way out of the door, \_\_\_\_\_ all those dark people.
- 12) "Don't cry", he said \_\_\_\_\_ his warm, loving voice.

### **B. Speech Exercises**

14. *Sum up the events of the preceeding chapters using active vocabulary.*

15. *Describe the girl's visit to the Scotts. When Laura came to this house and saw the dead man she said: "Forgive my hat." What did she mean by that?*

16. *Express your agreement or disagreement with the following statements. Give your reasons. Use expressions from Ex.21 (Chapter I)*

- 1) The garden party was a real success.
- 2) Mr.Sheridan was sorry for the poor widow.
- 3) It was really a brilliant idea to send some left-overs from the party to that poor family.
- 4) It was Laura's mistake to have come to the Scotts.
- 5) Laura was good-hearted.

17. *Sum up what you have learned about Mrs.Sheridan. Give her character-sketch. Express your opinion of her. Did she bring up her children in the proper way? Give your reasons.*

18. *Give a character-sketch of Laura. What features in her appeal to you? Use your imagination and*

myself in 2006

say what Laura will do after she has been to see the poor family. What will she tell her parents, sisters and friends about her visit? Will, do you think, she remain good or will she be like her mother when she grows up?

### **Topics for general discussion**

1. What is the main idea of the story and how is it conveyed to the reader? Try to formulate it in brief.
2. What is the author's attitude towards her characters? With whom does she sympathize, whom does she condemn? Prove your opinion citing the text.
3. How is the problem of children and parents relations treated in the story? Does the author side with the children or with the parents?
4. What new information did you get from the story about the life of the well-to-do people in England?
5. Comment on the title connecting it with the contents of the story.
6. What is your opinion of the end of the story? Could we call it a happy ending? If not, why?
7. How would you formulate the "leading motive" of the story? Which aspect of human life does the author mean to show the reader?

# Sun and Moon





In the afternoon the chairs came, a whole big cart full of little gold ones with their legs in the air. And then the flowers came. When you stared down from the balcony at the people carrying them the flower pots looked like funny awfully nice hats.

Moon thought they were hats. She said: "Look, there's a man wearing a palm on his head." But she never knew the difference between real things and not real ones.

There was nobody to look after Sun and Moon. Nurse was helping Annie alter Mother's dress and Mother was running all over the house and telephoning Father to be sure not to forget things. She only had time to say: "Out of my way, children!"

They kept of her way — at any rate Sun did. He did so hats being sent back to the nursery. It didn't matter about Moon. If she got tangled in people's legs<sup>1</sup> they only threw her up and shook her till she squeaked<sup>2</sup>. But Sun was too heavy for that. He was so heavy that the fat man who came to dinner on Sundays used to say: "Now, young man, let's try to lift you." And then he'd put his thumbs under Sun's arms and groan and try to give it up at last saying: "He's a perfect little ton of bricks!"

Nearly all the furniture was taken out of the dining-room. The big piano was put in a corner and then there came a row of flower pots and then there came the goldy chairs.

That was for the concert. When Sun looked in a white faced man sat at the piano — not playing, but banging at it and then looking inside. He had a bag of tools on the piano and he had stuck his hat on a

statue against the wall. Sometimes he just started to play and then he jumped up again and looked inside. Sun hoped he wasn't the concert.

But of course the place to be in was the kitchen. There was their cook, Minnie, all red in the face and laughing. Not cross at all. She gave them each an almond finger and lifted them up on to the flour bin so that they could watch the wonderful things she was making for supper.

"Ah, but you haven't seen the ice-pudding", said Cook. "Come along." Why was she being so nice, thought Sun as she gave them each a hand. And they looked into the refrigerator.

Oh! Oh! Oh! It was a little house. It was a little pink house with white snow on the roof and green windows and a brown door and stuck in the door there was a nut for a handle.

When Sun saw the nut he felt quite tired and had to lean against Cook.

"Let me touch it. Just let me put my finger on the roof", said Moon, dancing. She always wanted to touch all the food. Sun didn't.

"Now, my girl, look sharp<sup>3</sup> with the table", said Cook as the housemaid came in.

"It's a picture, Min", said Nellie. "Come along and have a look." So they all went into the dining-room. Sun and Moon were almost frightened. They wouldn't go up to the table at first; they just stood at the door and made eyes at it.

It wasn't real night yet but the blinds were down in the dining-room and the lights turned on — and all the lights were red roses. Red ribbons and bunches of roses tied up the table at the corners. In the middle was a lake with rose petals<sup>4</sup> floating on it.

"That's where the ice pudding is to be", said Cook.

Two silver lions with wings had fruit on their backs, and the salt cellars<sup>5</sup> were tiny birds drinking out of basins.

All all the winking<sup>6</sup> glasses and shining plates and sparkling knives and forks — and all the food. And the little red table napkins made into roses...

"Are people going to eat the food?" asked Sun.

"I should just think they were", laughed Cook, laughing with Nellie. Moon laughed, too; she always did the same as other people. But Sun didn't want to laugh. Round and round he walked with his hands behind his back. Perhaps he never would have stopped if Nurse hadn't called suddenly: "Now, then, children. It's high time you were washed and dressed." And they were marched off to the nursery.

While they were being unbuttoned Mother looked in with a white thing over her shoulders.

"I'll ring for them when I want them, Nurse, and then they can just come down and be seen and go back again", she said.

Sun was undressed, first nearly to his skin, and dressed again in a white shirt with red and white daisies spotted on it, breeches<sup>7</sup>, white socks and red shoes.

"Now you're in your Russian costume", said Nurse.

"Am I?" said Sun.

"Yes. Sit quiet in that chair and watch your little sister."

Moon took ages. When she had her socks put on she pretended to fall back on the bed and waved

her legs at Nurse as she always did, and every time Nurse tried to make her curls with a finger and a wet brush she turned round and asked Nurse to show her the photo of her brooch or something like that. But at last she was finished too. Her dress with fur on it was all white. Her shoes were white with big blobs<sup>8</sup> on them.

"There you are, my lamb", said Nurse. Then the rushed to the door. "Ma'am, one moment."

Mother came in again with half her hair down.

"Oh", she cried. "What a picture!"

"Isn't she", said Nurse.

And Moon held out her skirts by the tips and dragged one of her feet. Sun didn't mind people not noticing him — much...

## Notes

<sup>1</sup> she got tangled in people's legs — она путалась под ногами

<sup>2</sup> squeak [skwi:k] — пищать

<sup>3</sup> look sharp — поторапливайся!

<sup>4</sup> petal — лепесток

<sup>5</sup> salt cellar — солонка

<sup>6</sup> winking — мерцающий

<sup>7</sup> breeches — бриджи

<sup>8</sup> blob — шарик

## List of Vocabulary

*to look after smb*

*to be sure*

*to give smth up*

*to matter*

*cross (adj)*

to make eyes at smth, smb

nursery

to pretend

(not) to mind smb doing smth

### **A. Training Exercises**

1. *Reproduce the situations from the story in which the vocabulary of the list is used.*
2. *Express the same notion in one word, using your active vocabulary.*
  - 1) to stop doing smth
  - 2) to be of importance
  - 3) showing anger
  - 4) to be troubled by; to feel objection to
  - 5) to be free from doubt; to have confidence
3. *Explain the meaning of the following phrases using an English-English dictionary:*
  - 1) to look after smb
  - 2) to make eyes at smb, smth
  - 3) nursery
  - 4) to pretend
4. *Paraphrase the following sentences using the words from the list.*
  - 1) I can do nothing more. I can't find the answer.
  - 2) I don't care whether you arrive early or late.
  - 3) He doesn't object to the cold weather at all.
  - 4) No doubt this wet weather won't last much longer.
  - 5) Our grandfather needs a nurse to take care of him.

5. *Translate the following into Russian paying attention to the italicized parts.*

- 1) She *gave up* her job to look after her invalid mother.
- 2) It doesn't *matter* much, does it?
- 3) I wouldn't *mind* a glass of cold water, I would like one.
- 4) I think he's coming, but I'm not *sure*.
- 5) They *pretended* not to see us.

6. *Write out from the text the sentences which include the English equivalents of the following Russian words and phrases. Use them in sentences of your own.*

Пристально смотреть; разница; держаться подальше от кого-либо; сумка с инструментами; опереться на кого-либо; посмотри; шторы были опущены; свет был потушен; собираться что-либо сделать; то же самое; расстёгивать (пуговицы); заглянуть; почти.

7. *Explain (in English) the meaning of the following phraseological units and say in what connection they are used in the text.*

at any rate; at last; come along; it's high time; at all.

8. *Define the word-forms ending in -ing. Translate the sentences into Russian, use the Russian translation for back translation into English.*

- 1) When you stared down the balcony at the people carrying the flowers the flower pots looked like funny nice hats.
- 2) Nurse was helping Annie alter Mother's dress.
- 3) Sun hated being sent back to the nursery.

- 4) Nearly all the furniture was taken out of the dining-room.
  - 5) There was their cook, Minnie, all red in the face and laughing.
  - 6) And all the winking glasses and shining plates and sparkling knives and forks — and all the food...
  - 7) "Are people going to eat the food?" asked Sun.
  - 8) Sun didn't mind people not noticing him much...
9. *Comment on the use of modal verbs and phrases and the infinitives that follow them. Translate the sentences into Russian.*
- 1) When Sun saw the nut he felt quite tired and had to lean against cook.
  - 2) "That's where the ice pudding is to be", said Cook.
  - 3) "I'll ring for them when I want them, Nurse, and then they can just come down and be seen and go back again", said Mother.
10. *Find the sentences in the text in which Participle II is used. Comment on its usage. Translate the sentences into Russian.*
11. *Account for the usage of the Infinitive in the following sentences and define its role in the sentences.*
- 1) The place to be in was the kitchen.
  - 2) Nurse was helping Annie alter Mother's dress.
  - 3) Mother was telephoning Father to be sure not to forget things.
  - 4) She only had time to say: "Out of my way, children!"

- 5) "Now, young man, let's try to lift you."
- 6) "Let me touch it. Just let me put my finger on the roof", said Moon.

**12. Use the correct form of the Passive Voice in the following sentences:**

- 1) Nearly all the furniture... (to take out) of the dining room.
- 2) "It's high time you... (to wash; to dress)."
- 3) While they... (to unbutton) Mother looked in with a white thing over her shoulders.
- 4) "Then they can just come down and... (to see) and go back again", said Mother.

### **B. Speech Exercises**

- 13. Introduce the main characters of the story. Summarize the author's method in presenting her characters. Pick out verbs and adjectives characterizing each of the personages. Take notice of their behaviour and manner of speech. What do we learn about the characters through their behaviour, through their actual and inner speech?**
- 14. Account for Mother's words: "Out of my way, children!" Is it a casual remark or does it reveal her way of treating her children? Give your reasons. Find sentences in the text to support your statements.**
- 15. Do you find Sun and Moon alike or different? Give your reasons for whatever you say.**
- 16. Express your agreement or disagreement with the following statements from the chapter. Give**



*your reasons. Make use of the openings from ex. 21 page 21 (a story "The Garden-Party")*

- 1) Everybody in the house was busy getting ready for the party.
  - 2) Moon hated so much being sent back to the nursery.
  - 3) Their cook, Minnie, was always cross at the children for getting tangled in peoples legs.
  - 4) When Sun saw the ice house with the nut he wanted to touch it.
  - 5) Sun and Moon were almost frightened as they came into the dining-room; they just stood at the door and made eyes at the table.
  - 6) Cook and Nellie laughed at Sun's question, Sun laughed, too.
- 17. What is the author's attitude towards the preparation for the party? Prove your opinion citing the text.*
- 18. Make up key-questions that will cover the contents of the chapter under study. Use your active vocabulary.*
- 19. Sum up the contents of the chapter in 8-10 sentences. Be ready to discuss the setting and the atmosphere of the chapter.*
- 20. Pick out a passage describing a festive table and prepare it for recital in class and translation.*

After that they played clean tidy games up at the table while Nurse stood at the door, and when the carriages began to come and the sound of laughter and voices came from down below she whispered: "now then, children, stay where you are." Moon kept jerking the table cloth so that it all hung down her side and Sun hadn't any — and then she pretended she didn't do it on purpose.

At last the bell rang.

"Down you go", whispered Nurse and joined their hands together.

And down they went. Sun did feel silly holding Moon's hand like that but Moon seemed to like it.

At the drawing-room door stood Mother fanning herself with a black fan. The drawing-room was full of sweet smelling, silky ladies and men in black with funny tails on their coats — like beetles. Father was among them, talking very loud.

"What a picture!" cried the ladies. "Oh, the ducks! Oh, the lambs! Oh, the sweets! Oh, the pets!"

All the people who couldn't get at Moon kissed Sun, and a skinny old lady with teeth that clicked said: "Such a serious little poppet"<sup>1</sup>, and rapped him on the head with something hard.

Sun looked to see if the same concert was there, but he was gone. Instead, a fat man with head leaned over the piano talking to a girl who held a violin at her ear.

There was only one man that Sun really liked. He was a little grey man, with long grey whiskers, who walked about by himself. He came up to Sun

and rolled his eyes in a very nice way and said: "Hullo, my lad." Then he went away. But soon he came back again and said: "Fond of dogs?" Sun said: "Yes." But then he went away again, and though Sun looked for him everywhere he couldn't find him. He thought perhaps he'd gone outside to look for a puppy.

"Good night, my precious babies", said Mother, folding them up in her bare arms. "Fly up to your little nest."

Then Moon went and made a silly of herself again. She put up her arms in front of everybody and said: "My Daddy must carry me."

But they seemed to like it, and Daddy bent down and picked her up as he always did.

Nurse was in such a hurry to get them to bed that she even interrupted Sun over his prayers and said: "Get on with them, child, do." And the moment after they were in bed and in the dark except for the nightlight.

"Are you asleep?" asked Moon.

"No", said Sun. "Are you?"

"No", said Moon.

A long while after Sun woke up again. There was a loud, loud noise of clapping from downstairs, like when it rains. He heard Moon turn over.

"Moon, are you awake?"

"Yes, are you?"

"Yes. Well, let's go and look over the stairs."

They had just got settled on the top step when the drawing-room door opened and they heard the party cross over the hall into the dining-room then that door was shut. Then Sun saw them all walk-

ing round and round the lovely table with their hands behind their backs like he had done...

Round and round they walked, looking and staring. The man with the grey whiskers liked the little house best. When he saw the nut for a handle he rolled his eyes like he did before and said to Sun: "Seen the nut?"

"Don't nod your head like that, Moon."

"I'm not nodding. It's you."

"It is not. I never nod my head."

"O-oh, you do. You're nodding it now."

"I'm not. I'm only showing you how not to do it."

When they woke up again they could only hear Father's voice very loud, and Mother, laughing away. Father came out of the dining-room, walked up the stairs, and nearly fell over them.

"Hullo!" he said. "By Jove, Kitty, come and look at this."

Mother came out. "Oh, you naughty children", said she from the hall.

"Let's have'em down and give'em a bone", said Father. Sun had never seen him so jolly.

"No, certainly not", said Mother.

"Oh, my Daddy, do! Do have us down", said Moon.

"I'm hanged if I won't", cried Father. "I won't be bullied. Kitty — way there." And he caught them up, one under each arm.

Sun thought Mother would have been dreadfully cross. But she wasn't. She kept on laughing at Father.

"Oh, you dreadful boy!" said she. But she didn't mean Sun.

"Come on, kiddies. Come and have some pickings", said this jolly Father. But Moon stopped a minute.

"Mother — your dress is right off one side."

"Is it?" said Mother. And Father said "Yes" and pretended to bite her white shoulder, but she pushed him away.

And so they went back to the beautiful dining-room.

But — oh! Oh! What had happened. The ribbons and the roses were all pulled untied. The little red table napkins lay on the floor, all the shining plates were dirty and all the winking glasses. The lovely food was all thrown about, and there were bones and bits and fruit peels and shells everywhere. There was even a bottle lying down with stuff coming out of it on to the cloth and nobody stood it up again.

And the little pink house with the snow roof and the green windows was broken — broken — half melted away in the centre of the table.

"Come on, Sun", said Father, pretending not to notice.

Moon lifted up her pyjama legs and came to the table and stood on a chair.

"Have a bit of this ice", said Father, smashing in some more of the roof.

Mother took a little plate and held it for him; she put her other arm round his neck.

"Daddy, Daddy", squeaked Moon. "The little handle's left. The little met. Kin<sup>2</sup> I eat it? "And she reached across and picked it out of the door.

"Here, my lad", said Father.

But Sun didn't move from the door. Suddenly he put up his head and gave a loud wail<sup>3</sup>.

"I think it's horrid — horrid — horrid!" he sobbed.

"There, you see!" said Mother. "You see!"

"Off with you", said Father, no longer jolly. "This moment. Off you go!"

And wailing loudly, Sun stumped<sup>4</sup> off to the nursery.

## Notes

<sup>1</sup> poppet [ 'pɒpɪt] — (разг.) милочка

<sup>2</sup> Kin = can (детское произношение)

<sup>3</sup> gave a loud wail — громко заревел

<sup>4</sup> stump — ковылять

## List of Vocabulary

*to keep (on) doing smth*

*to whisper*

*to look for smb, smth*

*perhaps*

*to be asleep ≠ to be awake*

*naughty*

*jolly*

*horrid*

## A. Training Exercises

1. Reproduce the situations from the story where the active vocabulary is used. Think of your own sentences with the words from the list.
2. Explain the meaning of the following words and phrases using an English-English dictionary.

- 1) jolly
- 2) to be asleep
- 3) perhaps
- 4) to whisper

**3. Suggest words and word-combinations for the following (from your active vocabulary).**

- 1) bad; wrong; disobedient; causing trouble
- 2) to try to find
- 3) to continue
- 4) frightful; terrible

**4. Translate the following into Russian paying attention to the italicized parts:**

- 1) He answered in a *whisper*.
- 2) Are you still *looking* for a job?
- 3) I wonder, whether he *is awake* or *asleep*?
- 4) "Don't be *naughty*, dear!" the mother said to a little girl.
- 5) *Keep on* as you are. All will come well in the end.

**5. Write out from the text sentences with the English equivalents of the following Russian expressions. Use them in sentences of your own:**

Держать кого-либо за руку; склониться над пианино; бродить; драгоценный; поднять наверх; устроиться; проснуться; подняться по лестнице; ужасный; остатки (еды); растаять; замечать; всхлипывать; громко.

**6. Express the following more simply.**

- 1) They played clean tidy games.
- 2) Then Moon went and made a silly of herself again.

- 3) "Let's have them down and give them a bone", said Father.
- 4) "Oh, Daddy, do have us down", said Moon. "I'm hanged if I won't", cried Father. "I won't be bullied. Kitty — way there."
- 5) Suddenly Sun put up his head and gave a loud wail.
- 6) Wailing loudly, Sun stumped off to the nursery.
7. *Think of the nouns that can be modified by the following adjectives. Put down all the possible word-combinations and use them in sentences of your own.*

Clean; tidy; silly; sweet; funny; loud; serious; hard; nice; precious; naughty; jolly; cross; dreadful; winking; horrid.

8. *Explain (in English) the meaning of the following phraseological units and say how they are used in the text:*

(to do smth) on purpose  
except for  
to be in a hurry  
by oneself  
no longer  
to be fond of smb, smth

9. *Translate into English using Complex Object with an Infinitive or with Participle I. Explain the difference.*

- 1) Мальчик услышал, что его сестра повернулась на другой бок.
- 2) Солнышко видел, как они все ходили вокруг стола, держа руки за спиной.



- 3) Дверь открылась, и дети услышали, что вся компания прошла через зал в столовую.
10. *Account for the Grammar phenomena marked in these sentences:*
- 1) "Down you go!" whispered Nurse. And down they went (word-order).
  - 2) All the people who couldn't get at Moon kissed Sun (a modal verb).
  - 3) Sun did feel silly holding Moon's hand (word-order).
  - 4) "My Daddy must carry me" (a modal verb).
  - 5) They had just got settled on the top step when the drawing-room door opened (sequence of tenses).
  - 6) "Off with you", said Father, no longer jolly. "This moment. Off you go!" (word-order).

### **B. Speech Exercises**

11. *Give a summary of the preceeding events using active vocabulary from Chapter I.*
12. *What do you consider the most typical features of Sun, Moon and their parents? Give your reasons for whatever you say.*
13. *Paraphrase, explain and expand on the following:*
  - 1) "What a picture!" cried the ladies. "Oh, the ducks! Oh, the lambs! Oh, the sweets! Oh, the pets!"
  - 2) Nurse was in such a hurry to get them to bed that she even interrupted Sun over his prayers.

- 3) "Let's have them down and give them a bone", said Father. Sun had never seen him so jolly.
  - 4) Mother kept laughing at Father. "Oh, you dreadful boy!" said she. But she didn't mean Sun.
  - 5) "Come on, Sun", said Father, pretending not to notice the broken little pink house. But Sun didn't move from the door.
  - 6) "Off with you", said Father, no longer jolly. "This moment. Off you go!"
14. *Pick out a passage describing the dining-room after the party and prepare it for reading and translating in class. Compare it with a similar passage from Chapter I (Ex 20). Reveal the symbolic meaning of these two passages.*
  15. *Expand on the author's views on the way of living of the upper classes as shown in the story. Find the sentences to illustrate your statements.*
  16. *Which episode of the story do you consider to be especially impressive? Give your reasons and illustrate your answer by examples from the text.*
  17. *Use your imagination and speak about Father — his appearance, family life, occupation and views.*
  18. *Make up a short dialogue between Sun and Moon after they were back in the nursery.*

## Topics for General Discussion

1. *What is the turning point of the story? Describe it.*
2. *What is your opinion of the end of the story? Could we call it a happy ending? If not, why?*
3. *How is the problem of children and parents relations treated in the story? Does the author side with the children or with the parents?*
4. *What is the main idea of the story at large and how is it conveyed to the reader? Try to formulate it in brief.*
5. *Give a summary of the story. Use your active vocabulary and the following phrases (make sure you understand their meaning).*

- the story deals with ...
- the story describes the life of ...
- the story criticizes ...
- it is interesting to note that ...
- the main character(s) finds himself ...
- the events that follow show that ...
- the story gives a vivid description of ...
- the story gives a good insight into  
human nature ...
- it becomes obvious that ...
- it proves that ...
- the important thing was that ...
- in the end
- the attraction of the story lies in ...  
etc.

# The Doll's House



When dear old Mrs. Hay went back to town after staying with the Burnells she sent the children a doll's house. It was so big that the carter and Pat carried it into the courtyard, and there it stayed, on two wooden boxes beside the feed-room door. No harm could come to it; it was summer. And perhaps the smell of paint would have gone off by the time. For, really, the smell of paint was quite enough to make anyone seriously ill, in Aunt Beryl's opinion.

There stood the doll's house, a dark, oily, spinach green, and bright yellow. Its two solid little chimneys, were painted red and white, and the door, was painted yellow. There were four windows, real windows, and a tiny porch painted yellow.

But perfect, perfect little house! Who could possibly mind the smell. It was part of the joy, part of the newness.

"Open it quickly, someone!"

The hook at the side was stuck fast. Pat prised it open with his penknife, and the whole house front swung back,<sup>1</sup> and—there you were, gazing at one and the same moment into the drawing-room and dining-room, the kitchen and two bedrooms, the little hall with a hat-stand and two umbrellas. That is the way for a house to open!<sup>2</sup> Why don't all houses open like that?

"Oh-oh!" The Burnell children sounded as though they were in despair. It was too marvellous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper with gold frames.

Red carpet covered all the floors except the kitchen; red plush chairs in the drawing-room, green in the dining-room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil and moved when you shook it.

The father and mother dolls, who were in the drawing-room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged<sup>3</sup>. But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here." The lamp was real.

The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe to—well—to boast about their doll's house before the schoolbell rang.

"I'm to tell," said Isabel, "because I'm the eldest. And you two can join in after. But I'm to tell first."

There was nothing to answer. Isabel was bossy<sup>4</sup>, but she was always right, and Lottie and Kezia knew too well the powers that went with being eldest<sup>5</sup>. They said nothing.

"And I'm to choose who's to come and see it first. Mother said I might."

For it had been arranged that while the doll's house stood in the courtyard they might ask the girls at school, two at a time, to come and look. Not to stay to tea, of course. But just to stand quietly in

the courtyard while Isabel pointed out the beauties, and Lottie and Kezia looked pleased....

But hurry as they might, by the time they had reached the boys' playground the bell had begun to jangle. They only just had time to whip off their hats and fall into line before the roll was called<sup>6</sup>. Never mind. Isabel tried to make up for it by looking very important and mysterious and by whispering behind her hand to the girls near her, "Got something to tell you<sup>7</sup> at playtime."

Playtime came and Isabel was surrounded. The girls of her class nearly fought to put their arms round her, to walk away with her, to be her special friend. She held quite a court under the huge pine trees at the side of the playground. Nudging, giggling together, the little girls pressed up close. And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. They knew better than to come anywhere near the Burnells.

And Isabel's voice, so very proud, went on telling. The carpet made a great sensation, but so did the beds with real bedclothes, and the stove with an oven door.

When she finished Kezia broke in. "You've forgotten the lamp, Isabel."

"Oh yes," said Isabel, "and there's a teeny little lamp, all made of yellow glass, with a white globe that stands on the dining-room table. You couldn't tell it from a real one."

"The lamp's best of all," cried Kezia. She thought Isabel wasn't making half enough<sup>8</sup> of the little lamp. But nobody paid any attention. Isabel was

choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew they were all to have a chance, they couldn't be nice enough to Isabel. One by one they put their arms round Isabel's waist and walked her off. They had something to whisper to her, a secret. "Isabel's *my* friend."

Only the little Kelveys moved away forgotten; there was nothing more for them to hear.

### Notes

- <sup>1</sup> the whole house front swung back — передняя стенка вся откинулась назад
- <sup>2</sup> That is the way for a house to open! — Вот как должен бы открываться дом! (имеется в виду каждый дом)
- <sup>3</sup> belong — зд. быть на своем месте
- <sup>4</sup> bossy (разг.) — властная, склонная командовать, верховодить
- <sup>5</sup> the powers that went with being eldest — зд. власть принадлежит старшим
- <sup>6</sup> the roll was called — переключка кончилась
- <sup>7</sup> got something to tell you (разг.) = I have got something to tell you.
- <sup>8</sup> to make enough of something — отдавать должное, достаточно расхвалить что-либо

### List of Vocabulary

*to arrange*

*to boast about smth*

*to burn to do smth*

*in despair*

*to be the elder*



to gaze  
to giggle  
to join in with smb  
to nudge  
in one's opinion  
to whip off

### **A. Training Exercises**

1. Recall the situations from the story in which the vocabulary of the list is used.
2. Choose words and word-combinations from your active vocabulary to express the following notions:
  - 1) a view or a judgement formed in the mind about a particular matter
  - 2) to look long and attentively
  - 3) to lose all hope or confidence
  - 4) to speak with excessive pride
  - 5) to take off or to pull off very quickly and forcefully
  - 6) to be eager to do smth
  - 7) to come to an agreement or understanding
  - 8) one having authority by virtue of age and experience
  - 9) to laugh in a silly manner
  - 10) to take part in a collective activity
  - 11) to push or touch gently or slightly
3. Interpret the meaning of the following words and phrases using an English-English dictionary. Write down the sentences with these words from the text and translate them into Russian:

exquisite  
marvelous  
perfect  
mysterious  
huge  
tiny (teeny)  
a feed-room door  
never mind  
to make a great sensation  
to pay attention  
to have a chance

*4. Try to guess the meaning of the words without the dictionary.*

bossy, chance, courtyard, elegant, globe, hat-stand, lamp, moment, penknife, playground, playtime, plush, rose, schoolbell, secret, serious, spinach, special, statue, stranger, upstairs.

*5. Paraphrase the following sentences using the words from the list.*

- 1) In Aunt Beryl's view the smell of paint was too terrible.
- 2) The child looked steady at a stranger.
- 3) The children lost all the hope after their mother's death.
- 4) She was eager to tell her friends that she had entered the Moscow University.
- 5) The mother was very proud because her daughter became a member of a famous school chorus.
- 6) My sister who was born earlier than I works as a doctor.
- 7) This funny situation made them laugh foolishly.

- 8) In the shop the little girl pushed slightly her mother and asked to buy some sweets and biscuits.

**6. Translate the following into Russian paying attention to the italicized words and phrases:**

- 1) The little boy *gazed* at the unknown people.
- 2) *In despair* he fell down in the arm-chair.
- 3) Mike was *the eldest* son in the family.
- 4) As they were late they *whipped off* their hats and coats in the cloak-room.
- 5) The girl *boasted about* her new toy.
- 6) The friends *arranged* to meet at the bus stop.
- 7) Andrew *burned to play* football for his school team this term.

**7. Find in the text the English for:**

кукольный домик, запах краски, в действительности, одновременно, впасть в отчаяние, это было слишком, особенно нравиться, посредине, выглядеть как настоящее, едва смогли ждать, горели желанием рассказать, как уже было заведено, остаться на чашку чая, ко времени, неважно.

**8. Choose the correct word to fill in the blanks. Give your reason.**

- 1) The boy was \_\_\_ ill (serious-seriously).
- 2) Open the door \_\_\_ (quick-quickly).
- 3) The sight was \_\_\_ (marvellous-marvellously).
- 4) The lamp was \_\_\_ (perfect-perfectly).
- 5) Mike was my \_\_\_ friend (real-really).
- 6) The dolls were \_\_\_ too big for the doll's house (real-really).

- 7) The Burnell children could \_\_\_ walk to school fast enough the next morning (hard-hardly).
- 8) He knew too \_\_\_ his rights (well-good).
- 9) The girls should stand \_\_\_ in the courtyard while they were gazing at the doll's house (quiet-quietly).
- 10) Isabel tried to look \_\_\_ (mysterious-mysteriously).

**9. Insert articles where necessary. Explain your choice.**

- 1) Old Mrs. Hay sent \_\_\_ children \_\_\_ doll's house.
- 2) There stood \_\_\_ doll's house, \_\_\_ dark, \_\_\_ oily, \_\_\_ spinach green.
- 3) That's \_\_\_ way for \_\_\_ house to open!
- 4) But \_\_\_ perfect, \_\_\_ perfect \_\_\_ little house!
- 5) \_\_\_ lamp was \_\_\_ real.
- 6) "I'm \_\_\_ eldest", \_\_\_ Isabel told to \_\_\_ little sisters.
- 7) Never \_\_\_ mind!
- 8) Isabel held \_\_\_ quite \_\_\_ court under \_\_\_ huge pine trees at \_\_\_ side of \_\_\_ playground.
- 9) And \_\_\_ only \_\_\_ two who stayed outside \_\_\_ ring were \_\_\_ two who were always outside, \_\_\_ little \_\_\_ Kelveys.

**10. Explain the meaning of the phraseological units and say in what connection they are used in the text.**

by the time, to make somebody seriously ill, in smb's opinion, at one and the same moment, in despair, to be too much for smb, ready for smth, at a time, at the side, one by one.

**11. Arrange the following words in pairs of synonyms. Use them in sentences of your own.**

To boast, fast, to place in order, to whip off, in one's opinion, the drawing-room, a stove, exquisite, to speak softly, to arrange, to whisper, wonderful, to pull off smth, very quickly and forcefully, dainty, in one's view, beautiful, real, alive, to speak with excessive pride, quickly, wonder, an oven, the sitting-room, marvellous.

**12. Open the brackets using the appropriate form of the Infinitive.**

- 1) No harm could (to come) to the doll's house.
- 2) Perhaps the smell of paint would (to have) gone off by the time.
- 3) The smell of paint was quite enough (to make) anyone seriously ill, in Aunt Beryl's opinion.
- 4) That is the way for a house (to open)!
- 5) Why don't all the houses (to open) like that?
- 6) The lamp seemed (to smile) at Kezia.
- 7) They burned (to tell) everybody, (to describe), (to boast) about their doll's house.
- 8) I'm (to tell) first.
- 9) There was nothing (to answer).
- 10) The bell began (to jangle).

**13. Define the word forms ending in -ing. Translate the sentences into Russian.**

- 1) After staying with the Burnells dear old Mrs. Hay sent the children a doll's house.
- 2) There you were gazing at one and the same moment into the drawing-room and dinner-room, the kitchen and two bedrooms.
- 3) They had never seen anything like it in their lives.

- 4) The lamp was even filled all ready for lighting.
- 5) But there was something inside that looked like oil.
- 6) There was nothing to say.
- 7) Lottie and Kezia knew too well the powers that went with being eldest.
- 8) Isabel tried to make up for the lost time by looking very important and mysterious and by whispering behind her hand to the girls that she had got something to tell them at playtime.
- 9) The children played in the playground in the morning.

*14. Insert prepositions where necessary:*

- 1) When old Mrs. Hay went back \_\_ town \_\_ staying \_\_ the Burnells she sent \_\_ the children \_\_ a doll's house.
- 2) It was part \_\_ the joy, part \_\_ the newness.
- 3) The hook \_\_ the side was stuck fast.
- 4) The Burnell children sounded as though they were \_\_ despair.
- 5) It was too much \_\_ them.
- 6) The lamp stood \_\_ the middle \_\_ the dining-room table.
- 7) There were pictures \_\_ the wall.
- 8) The Burnell children could hardly walk \_\_ school fast enough \_\_ the next morning.
- 9) The Burnells only just had time to whip \_\_ their hats and fall \_\_ line \_\_ the roll was called.
- 10) The girls \_\_ her class nearly fought to put their arms \_\_ her, to walk away \_\_ her.
- 11) Isabel held quite a court \_\_ the huge pine trees \_\_ the side \_\_ the playground.

- 12) The lamp is best \_\_\_ all.
- 13) One \_\_\_ one the girls put their arms \_\_\_ Isabel's waist and walked her \_\_\_.
15. *Find the sentences with the Past Perfect Tense in the text. Translate them into Russian.*
16. *Find the sentences with the Passive Voice in the text. Transform them into the Active Voice. Translate them into Russian.*

### **B. Speech Exercises**

17. *Sum up the events of the preceding chapter using active vocabulary.*
18. *Describe the doll's house. Prove the statement that the doll's house was perfect outside and inside using the following words:*
- dark, oily, spinach green, bright yellow, red, white;
  - chimneys, a door, windows, a porch;
  - a kitchen, a drawing-room, a dining-room, a bedroom;
  - red plush chairs, green arm-chairs, tables, beds, a cradle, a stove, a dresser, a hat-stand, a carpet;
  - bedclothes, a plate, a big jug, a lamp, dolls, an umbrella.
19. *Describe the lamp in the doll's house.*
20. *Use your imagination and try to describe the Burrell children: Isabel, Lottie and Kezia. Give their character-sketches.*

21. *Use your imagination and try to give the Kelveys' character-sketches. Describe the Kelveys (age, appearance, character, clothes, habits, pets).*

22. *Describe the playtime on the playground.*

23. *What could separate the little Kelveys and the rest children at school? Give your reasons.*

24. *Answer the questions:*

1) Why did Mrs Hay send the children the doll's house?

2) What and why did Kezia like best of all in the doll's house?

3) Why did the Burnell children hurry to school the next morning?

4) What had been arranged by the girls at school for the visits to the doll's house?

5) Why did Isabel try to look very important and mysterious?

10) What did Isabel forget to say about while describing the doll's house?

11) Why was it very important for Kezia to tell everybody about the lamp?

12) Whom did Isabel choose to come and see the doll's house first? Why did she choose these girls?

13) Did the Kelveys have a chance to come to the Burnells and see their doll's house?

14) Why were the little Kelveys the only two who stayed outside the girls' ring and moved away forgotten?



**25. Express your agreement or disagreement with the following statements. If you find the statement wrong, correct it, use the following expressions:**

*You are not right; It is not true to the fact; As a matter of fact it is wrong; I'm afraid that's not quite right; No, that's wrong.*

- 1) When dear old Mrs. Hay went back to town after staying with the Burnells she was so sick and tired that she tried to forget about them as soon as possible as a bad dream.
- 2) The smell of paint was so marvellous, that Aunt Beryl was spending all her free time near the doll's house.
- 3) The doll's house had two solid little chimneys, four windows and a tiny porch.
- 4) Pat opened the hook at the side of the doll's house easily.
- 5) There were red plush chairs in the drawing-room and green in the dining-room.
- 6) At first sight Kezia disliked the lamp because it was broken.
- 7) The next morning the Burnell children were not in a hurry and they walked to school humming their favorite song.
- 8) Isabel was the youngest sister, so she couldn't choose who was to come and see the doll's house first. Lottie and Kezia did it.
- 9) When the playtime came Isabel was surrounded by the girls of her class.
- 10) The little Kelveys whispered to the girls that they had got something mysterious and important to tell them. That's why they were allowed to play with the girls from the school and soon they became their special friends.

- 11) The teeny lamp in the doll's house made a great sensation.
- 12) Emmie Cole and Lena Logan were the two who were to come back with the Burnells and see the doll's house, but the others had no chance to see it.
- 13) The Kelveys were invited to the Burnells because they were their special friends.

*26. Make comments on the following phrases:*

- 1) Isabel was bossy. She was always right.
- 2) The Kelveys knew better than to come anywhere near the Burnells.

*27. Sum up what you have learned about the Burnells and the Kelveys in Chapter I.*

## II

For the fact was, the school the Burnell children went to was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for miles. And the consequence was all the children of the neighbourhood, the Judge's little girls, the doctor's daughters, the store keeper's children, the milkman's, were forced to mix together.

But the line had to be drawn somewhere. It was drawn at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, the Kelveys were shunned by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelvey came up to her desk.

They were the daughters of a spry, hard-working little washerwoman, who went about from house to house by the day. This was awful enough. But where was Mr. Kelvey? Nobody knew for certain. But everybody said he was in prison. So they were the daughters of a washerwoman and a galbird.<sup>1</sup> Very nice company for other people's children! The truth was the Kelveys were dressed in "bits"<sup>2</sup> given to Mrs. Kelvey by the people for whom she worked. Lil, for instance, who was a stout plain child, with big freckles, came to school in a dress made from a green art-serge<sup>3</sup> tablecloth of the Burnells', with red plush sleeves from the Logans' curtans. Her hat, with a large scarlet quill perched on top of her high forehead, was a grown-up woman's hat, once the property of Miss Lecky, the postmistress.

What a little guy she looked! It was impossible not to laugh. And her little sister, our Else,<sup>4</sup> wore a long white dress, rather like a nightgown, and a pair of little boy's boots. But whatever our Else wore she would have looked strange. She was a tiny wish-bone<sup>5</sup> of a child, with cropped hair and enormous solemn eyes—a little white owl. Nobody had ever seen her smile; she scarcely ever spoke. She went through life holding on to Lil, with a piece Lil's skirt screwed up in her hand. Where Lil went, our Else followed. In the playground on the road going to and from school, there was Lil marching in front and our Else holding on behind. Only when she wanted anything, or when she was out of breath, our Else gave Lil a tug, a twitch, and Lil stopped and turned round. The Kelveys never failed to understand each other.

Now you couldn't stop them listening.

Days passed, and as more children saw the doll's house, the fame of it spread. It became the one subject, the rage. The one question was, "Have you seen Burnells' doll's house? Oh, ain't it lovely!" "Haven't you seen it? Oh, I say!"

Even the dinner hour was given up to talking about it. The little girls sat under the pines eating their thick mutton sandwiches and big slabs of johnny cake<sup>6</sup> spread with butter. While always, as near as they could get, sat the Kelveys, our Else holding on to Lil, listening too, while they chewed their jam sandwiches out of a newspaper.

"Mother," said Kezia, "can't I ask the Kelveys just once?"

"Certainly not, Kezia."

"But why not?"

"Run away, Kezia; you know quite well why not."

At last everybody had seen it except them. On that day the subject rather flagged. It was the dinner hour. The children stood together under the pine trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to be horrid to them. Emmie Cole started the whisper.

"Lil Kelvey's going to be a servant when she grows up."

"Oh-oh, how awful!" said Isabel Burnell, and she made eyes at Emmie<sup>7</sup>.

Emmie swallowed in a very meaning way and nodded to Isabel as she'd seen her mother do on those occasions.

"It's true—it's true—it's true," she said.

Then Lena Logan's little eyes snapped. "Shall I ask her?" she whispered.

"Bet<sup>8</sup> you don't," said Jessie May.

"Pooh, I'm not frightened," said Lena.

"Watch! Watch me! Watch me now!" said Lena.

Lena went over to—the Kelveys.

Lil looked up from her dinner. She wrapped the rest quickly away. Our Else stopped chewing. What was coming now?

"Is it true you're going to be a servant when you grow up, Lil Kelvey?" shrilled Lena.

Dead silence. But instead of answering, Lil only gave her silly, shamefaced smile. She didn't seem to mind the question at all. What a sell<sup>9</sup> for Lena! The girls began to titter.

Lena couldn't stand that. She put her hands on her lips; she shot forward. "Yah, yer father's in prison!"<sup>10</sup> she hissed spitefully.

This was such a marvellous thing to have said that the little girls rushed away in a body, deeply, deeply, excited, wild with joy. Someone found a long rope, and they began skipping. And never did they skip so high, run in and out so fast, or do such daring things as on that morning.

## Notes

- <sup>1</sup> gaolbird (слэнг) = jailbird [ˈdʒeɪlbɜ:d] — заключённый, арестант
- <sup>2</sup> “bits” — остатки, кусочки, обноски
- <sup>3</sup> art-serge = arty-serge — декоративная саржа с разводами или рисунками, обычно используется для скатертей, занавесок
- <sup>4</sup> our Else — наша Эльси; здесь — постоянный эпитет при имени собственном
- <sup>5</sup> wish-bone = wishing bone — зд. худышка
- <sup>6</sup> johnny cake = johnnycake [ˈdʒɒnɪkeɪk] — пшеничная лепешка (австрал.)
- <sup>7</sup> to make eyes at somebody — строить глазки кому-либо
- <sup>8</sup> bet (сокр.) — better (adv.) лучше
- <sup>9</sup> a sell — зд. разочарование, неприятная неожиданность
- <sup>10</sup> Yah, yer father's in prison. = Yes, your father is in prison.

## List of Vocabulary

*to chew*

*consequence*

*cropped hair*

*to be frightened of smth/smb*

*to give a tug*

*to give a twitch*

*guy*

*to hiss*  
*to be horrid*  
*to nod*  
*to mind the question*  
*to rush*  
*to shun*  
*to skip*  
*to stare*  
*to whisper*

### **A. Training Exercises**

1. *Recall the situations from the story in which the vocabulary of the list is used.*
2. *Choose words and word-combinations from your active vocabulary to express the following notions:*
  - 1) to speak softly with little or no vibration of the vocal cords especially with the aim of preserving secrecy
  - 2) a person of grotesque appearance
  - 3) a close cut of the hair
  - 4) to be ignored, to be avoided by everybody
  - 5) to give a strong pulling force
  - 6) something produced by a cause or necessarily following from a set of conditions
  - 7) to crush with the teeth
  - 8) to make a quick downward motion of the head whether as a sign of assent, salutation or command
  - 9) to jump from leg to leg, to jump again and again over a rope
  - 10) to give a short sudden pull or jerk
  - 11) to move speedily

- 12) to pay attention; to care
- 13) to make a prolonged sharp sound
- 14) to be terrible, bad, not at all nice
- 15) to be afraid of smth/smb
- 16) to look at someone for a long time

**3. Interpret the meaning of the following words and phrases using an English-English dictionary. Write down the sentences with these words from the text and translate them into Russian.**

awful

in a very meaning way

to draw the line at

enormous

in the neighbourhood

daring things

to stand smth

freckles

to perch on

tiny

solemn

to give up

rage

made eyes at smb

in a body

spitefully

**4. Try to guess the meaning of the words without the dictionary.**

jam, milkman, postmistress, mile, doctor, wash-  
erwoman, sandwich, to march, tablecloth, hard-  
working.



5. Paraphrase the following sentences using the words from the list.

- 1) The hat with a large scarlet quill perched on top of the little girl's head was so terrible that she looked like a person of grotesque appearance.
- 2) When the girls found out that Mary's mother was a washerwoman they began to avoid her.
- 3) The children crushed with teeth several slices of bread with meat, cheese and fish with great appetite.
- 4) The snake made a sharp prolonged sound.
- 5) The girls took a long rope and began to jump from one leg to another one.
- 6) Mary looked for a long time at a stranger with a close cut of hair because she couldn't remember where she had seen him before.

6. Translate the following into Russian paying attention to the italicized words and phrases:

- 1) *The consequence* of this experiment was eventful for the young scientist.
- 2) She has made *a guy* of herself in this dress.
- 3) At first the children *shunned* the new girl but soon they made close friends.
- 4) The Browns *were frightened* when they saw an unknown person in their garden.
- 5) When the girls decided *to be horrid* to the Kelveys they began to whisper and to nod to each other.
- 6) The mother was so tired that she *didn't mind her daughter's question*.
- 7) When the child wanted to drink some juice he came up to his mother and *gave her a tug, a twitch*.

### **7. Find in the text the English for:**

в действительности, провести черту, с высоко поднятой головой, едва говорить, произвести сенсацию, днём, наконец, всегда сами по себе, в таком случае, вместо чего-либо, строить глазки кому-либо, по такому случаю улыбнуться, не понять вопроса, все вместе, совершать ответные поступки (дела).

### **8. Choose the correct word to fill in the blanks. Give your reason.**

- 1) The teacher had \_\_\_ voice for the Kelveys and \_\_\_ smile for \_\_\_ children (special-specially; the other-the others).
- 2) This was \_\_\_ enough (awful-awfully).
- 3) Very nice company for \_\_\_ people's children (other-another).
- 4) She \_\_\_ ever spoke (scarce-scarcely).
- 5) Lil wrapped her dinner \_\_\_ away (quick-quickly).
- 6) Lid didn't seem \_\_\_ the question (to mind-minding).
- 7) Nobody could stop them \_\_\_ (to listen-listening).

### **9. Insert articles where necessary. Explain your choice.**

- 1) It was \_\_\_ only school for \_\_\_ miles.
- 2) But \_\_\_ line had to be drawn somewhere.
- 3) What \_\_\_ little guy she looked!
- 4) \_\_\_ Kelveys were shunned by \_\_\_ everybody.
- 5) Isabel was choosing \_\_\_ two who were to come back with them that afternoon.

- 6) It was \_\_ dinner hour.
- 7) Lil wrapped \_\_ rest of her dinner quickly away.
- 8) Emmie swallowed in \_\_ very meaning way and nodded to Isabel.
- 9) "Is it \_\_ true you're going to be \_\_ servant?" Lena asked Lil.
- 10) This was such \_\_ marvellous thing to have said that \_\_ little girls rushed away in \_\_ body, deeply excited, wild with \_\_ joy.

**10. Explain the meaning of the phraseological units and say in what connection they are used in the text:**

for miles, for certain, to be in prison, for instance, a pair of, in front of; to give a tug, to give a twitch, quite well, at last, on occasions, instead of, to give a smile.

**11. Arrange the following words in pairs of synonyms. Use them in sentences of your own.**

To choose, bright red, rage, occasion, enormous, awful, to shun, to shrill, daring, tiny, huge, scarlet, to ignore, event, passion, venturous, afraid, terrible, spitefully, to scream, frightened, select.

**12. Open the brackets using the appropriate form of the Infinitive.**

- 1) The consequence was all the children of the neighbourhood were forced (to mix) together.
- 2) The line had (to be) drawn somewhere.
- 3) The children were not allowed even (to speak) to the Kelveys.
- 4) It was impossible not (to laugh).

- 5) The Kelveys never failed (to understand) each other.
- 6) You couldn't (to stop) them listening.
- 7) There was nothing more for them (to hear).
- 8) Always, as near as they could (to get) sat the Kelveys.
- 9) The girls wanted (to be) horrid to the Kelveys.
- 10) Emmie Cole started (to whisper).
- 11) Emmie nodded to Isabel as she'd seen her mother (to do) on those occasions.
- 12) Our Else stopped (to chew) her sandwich.
- 13) Lil didn't seem (to mind) the question at all.
- 14) The girls began (to titter).
- 15) Lena Logan couldn't (to stand) that.

**13. Define the word forms ending in -ing. Translate the sentences into Russian.**

- 1) Many of the children including the Burnells, were not allowed even to speak to the Kelveys.
- 2) Our Else went through the life holding on to Lil.
- 3) Only when she wanted anything our Else gave Lil a tug, a twitch.
- 4) Now you couldn't stop them listening.
- 5) In the playground on the road going to and from school, there was Lil marching in front and our Else holding on behind.
- 6) Even the dinner hour was given up to talking about the doll's house.
- 7) The little girls sat under the pines eating their thick mutton sandwiches and big slabs of johnny cake spread with butter.
- 8) The children stood together under the pine trees, and suddenly, as they looked at the Kel-

veys **eat**ing out of their paper, always by themselves, always **list**ening, they wanted to be horrid to them.

9) "Lil Kelvey's **go**ing to be a servant when she grows up" Emmie Cole started.

10) Emmie swallowed in a very **mean**ing way and nodded to Isabel.

11) Our Else stopped **chew**ing.

12) What was **com**ing now?

13) But instead of **answ**ering, Lil only gave her silly, shamefaced smile.

14) Someone found a long rope, and they began **skip**ping.

15) And never did they skip so high, run in and out so fast, or do such **dari**ng things as on that **mor**ning.

**14. Insert prepositions where necessary.**

1) It was the only school \_\_\_ miles.

2) The line was drawn \_\_\_ the Kelveys.

3) Many \_\_\_ the children were not allowed even \_\_\_ speak \_\_\_ the Kelveys.

4) The children walked \_\_\_ the Kelveys \_\_\_ their heads \_\_\_ the air.

5) The Kelveys were shunned \_\_\_ everybody.

6) A spry, hard-working little washerwoman went about \_\_\_ house \_\_\_ house \_\_\_ the day.

7) Nobody knew \_\_\_ certain.

8) Everybody said Mr. Kelvey was \_\_\_ prison.

9) Very nice company \_\_\_ other people's children.

10) The Kelveys were dressed \_\_\_ "bits" given \_\_\_ Mrs. Kelvey \_\_\_ the people \_\_\_ whom she worked.

- 11) Lil \_\_\_ instance, who was a stout plain child \_\_\_ big freckles, came \_\_\_ school \_\_\_ a dress made \_\_\_ a green art-serge tablecloth \_\_\_ the Bur-nells', \_\_\_ red plush sleeves \_\_\_ the Logans' cur-tains.
- 12) Lil's hat, \_\_\_ a large scarlet quill perched \_\_\_ top \_\_\_ her high forehead, was a grown-up woman's hat.
- 13) Our Else went through life holding \_\_\_ Lil, \_\_\_ a piece Lil's skirt screwed \_\_\_ her hand.
- 14) \_\_\_ the playground \_\_\_ the road going \_\_\_ and \_\_\_ school, there was Lil marching \_\_\_ front and our Else holding \_\_\_ behind.
- 15) Even the dinner hour was given \_\_\_ to talking \_\_\_ the doll's house.
- 16) The little girls sat \_\_\_ the pins eating their thick mutton sandwiches and bib slabs \_\_\_ johnny cake spread \_\_\_ butter.
- 17) \_\_\_ last everybody had seen the doll's house except the Kelveys.
- 18) \_\_\_ that day the subject rather flagged.
- 19) The children stood together \_\_\_ the pine trees and suddenly, as they looked \_\_\_ the Kelveys, eating \_\_\_ their paper, always \_\_\_ them-selves, always listening, they wanted to be horrid \_\_\_ them.
- 20) Emmie swallowed \_\_\_ a very meaning way and nodded \_\_\_ Isabel as she'd seen her mother do \_\_\_ those occasions.
- 21) Isabel made eyes \_\_\_ Emmie.
- 22) Instead \_\_\_ answering, Lil only gave her silly, shamefaced smile as she didn't mind the ques-tion \_\_\_ all.

- 23) What a sell \_\_\_ Lena!
- 24) The little girls rushed \_\_\_ a body, deeply excited, wild \_\_\_ joy \_\_\_ that morning.
15. *Find the Subjunctive Mood in the text. Translate it into Russian. Make up your own sentences with this grammar form.*
16. *Find the sentences with the Past Perfect Tense in the text. Translate them into Russian.*

### **B. Speech Exercises**

17. *Sum up the events of the preceding chapter using active vocabulary.*
18. *Use your imagination and try to describe the school where the Burnell children went to.*
19. *What can you tell about the Kelveys' mother? Give her character-sketch.*
20. *Describe Lil Kelvey. Give her character-sketch.*
21. *Describe her little sister, our Else. Give her character-sketch.*
23. *Describe the dinner hour. How did it happen that the children wanted to be horrid to the Kelveys? What made them do some daring things on that morning?*
22. *Use your imagination and try to describe the Burnells' mother. Compare her character-sketch with the Kelveys' mother's character-sketch. Why did*

*Mrs. Burnell refuse Kezia to invite the Kelveys to see their doll's house? Express your opinion.*

**24. Answer the questions:**

- 1) Why did the Burnells and the Kelveys study at one and the same school? Were their parents satisfied with this situation? If not, why?
- 2) Why were the Kelveys shunned by everybody?
- 3) Where was Mr. Kelvey?
- 4) Who looked like a little owl? Express your opinion.
- 5) What can you say about the popularity of the doll's house?
- 6) Explain the situation during the dinner hour. Why did the girls want to be horrid to the Kelveys?
- 7) What made Lena Logan say that Lil's father was in prison?
- 8) Why did the girls do the daring things at that moment? Why were they excited and wild with joy?

**25. Express your agreement or disagreement with the following statements. Give your reason. If you find the statement wrong, correct it and use the expressions from Chapter 1, task 25.**

- 1) All the parents were satisfied with the school their children went to.
- 2) The line had to be drawn at the Burnells.
- 3) The Burnells walked past the Kelveys with their heads in the air.
- 4) The Kelveys were the daughters of a spray, hard-working little washerwoman.
- 5) Isabel always looked like a little guy.



- 6) Kezia went through life holding on to Isabel and Lottie.
- 7) Days passed and the children began to forget about the doll's house.
- 8) The Kelveys used to eat thick mutton sandwiches and big slabs of johnny cake spread with butter.
- 9) Kezia's mother allowed the Kelveys to come and look at the doll's house because they became Kezia's special friends.
- 10) Lil Kelvey was going to be a servant when she grew up.
- 11) The Kelveys were very proud of their father because he was the president of the USA.
- 12) Our Else found a long rope and began to skip. On that morning she and her sister Lil skipped so high, ran in and out so fast and did some other daring things.

***26. Make comments on the following phrases:***

- 1) The line had to be drawn at the Kelveys.
- 2) The Kelveys never failed to understand each other.
- 3) On that day the subject rather flagged.
- 4) What a sell for Lena Logan!

***27. Sum up what else you have learned more about the Burnells and the Kelveys in Chapter 2.***

### III

In the afternoon Pat called for the Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores. But Kezia thieved out<sup>1</sup> at the back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys. Kezia stopped swinging. She slipped off the gate as if, she was going to run away. Then she hesitated. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road. Kezia clambered back on the gate; she had made up her mind; she swung out.

"Hullo," she said to the passing Kelveys.

They were so astounded that they stopped. Lil gave her silly smile. Our Else stared.

"You can come and see our doll's house if you want to," said Kezia.

But at that Lil turned red and shook her head quickly.

"Why not?" asked Kezia.

Lil gasped, then she said, "Your ma told our ma you wasn't to speak to us."

"Oh, well," said Kezia. She didn't know what to reply. "It doesn't matter. You can come and see our doll's house all the same. Come on. Nobody's looking."

But Lil shook her head still harder.

"Don't you want to?" asked Kezia.

Suddenly there was a twitch, a tug at Lil's skirt. She turned round. Our Else was looking at her with big, imploring eyes; she was frowning; she wanted to go. For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll's house stood.

"There it is," said Kezia.

There was a pause. Lil breathed loudly, almost snorted; our Else was still as stone.

"I'll open it for you," said Kezia kindly. She undid the hook and they looked inside.

"There's the drawing-room and the dining-room and that's the—"

"Kezia!"

Oh, what a start they gave!

"Kezia!"

It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn't believe what she saw.

"How dare you ask the little Kelveys into the courtyard!" said her cold, furious voice. "You know as well as I do, you're not allowed to talk to them. Run away, children, run away at once. And don't come back again," said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

"Off you go<sup>2</sup> immediately" she called, cold and proud.

They did not need telling twice. Burning with shame, shrinking together, Lil huddling along<sup>3</sup> like

her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate.

“Wicked, disobedient little girl!” said Aunt Beryl bitterly to Kezia, and she slammed the doll’s house to.

The afternoon had been awful. A letter had come from Willie Brent, a terrifying, threatening letter, saying if she did not meet him that evening in Pulman’s Bush, he’d come to the front door<sup>4</sup> and ask the reason why! But now that she had frightened those little rats of Kelveys and given Kezia a good scolding, her heart felt lighter. That ghastly pressure was gone. She went back to the house humming.

When the Kelveys were well out of sight of Bunnells’, they sat down to rest by the side of the road. Lil’s cheeks were still burning; she took off the hat with the quill and held it on her knee.

Presently our Else nudged up close to her sister. But now she had forgotten the cross lady. She put out a finger and stroked her sister’s quill; she smiled her rare smile.

“I seen the little lamp,”<sup>5</sup> she said softly.

Then both were silent once more.

## Notes

<sup>1</sup> thieved out — зд. тихонько выскользнула наружу

<sup>2</sup> off you go (эмфат. инверсия) — прочь

<sup>3</sup> huddling along — пробираясь суетливо

<sup>4</sup> he’d come to the front door — зд. придёт открыто, объявится хозяевам дома (упоминание **front door** связано с тем, что в жилых домах английского типа

обычно есть **front door** — для хозяев и посетителей — и **back door** — для прислуги, разносчиков, посыльных).

<sup>5</sup> I seen the little lamp. (десткий говор, опускание вспомогательного глагола) = **I have seen the little lamp.**

## List of Vocabulary

*to be astounded*  
*to burn with shame*  
*to clamber*  
*cross (adj)*  
*to dare smth*  
*disobidient*  
*furious*  
*to gasp*  
*to give a good scolding*  
*to give a start*  
*to hesitate*  
*to hum (hummed)*  
*to make up one's mind*  
*it doesn't matter*  
*to lead the way (led)*  
*to nudge*  
*presently*  
*to turn red*  
*to shoo out*  
*a shrinking (person)*  
*to be silent*  
*to swing*

### A. Training Exercises

1. Recall the situation from the story in which the vocabulary of the list is used.

**2. Choose words and word-combinations from your active vocabulary to express the following notions.**

- 1) to be frightened; to shudder; to jump out of one's skin
- 2) to redden, to be red, to become red, to blush
- 3) to sway, to reel
- 4) to guide on a way by going in advance; to advance
- 5) marked by bad temper
- 6) very angry
- 7) to criticize bitterly, to blame
- 8) to decide, to determine
- 9) never mind; it's not important
- 10) soon
- 11) to drive (to send) away an animal (birds) by or as if by crying shoo
- 12) to be mute, to be free from sound or noise, to hold one's tongue (peace)
- 13) to be surprised, amazed
- 14) to have the courage to do smth, to risk
- 15) to blush, flash, tingle with a feeling of guilt
- 16) not obeying; refusing to obey
- 17) to climb clumsily, awkwardly
- 18) to sing with closed lips
- 19) to pause, to hold back in doubt
- 20) to catch the breath
- 21) a shy, modest person
- 22) to push slightly

**3. Interpret the meaning of the following words and phrases using English-English dictionary. Write down the sentences with these words from the text and translate them into Russian:**

buggy  
pinafore  
imploring  
to frown  
dot  
doubtfull  
stray cats  
wicked  
to nudge  
to feel lighter  
ghastly

**4. Try to guess the meaning of the words without the dictionary.**

upstairs, front (adj), to stop, little stray cats, a pause, a start.

**5. Paraphrase the following sentences using the words from the list:**

- 1) She hadn't the courage to go there alone.
- 2) The children were surprised very much to see Mike play football so well, because he was a very shy boy.
- 3) At first he paused but soon he determined to make a journey to Latin America.
- 4) Never mind what Peter says.
- 5) Mike jumped out of his skin when a stranger pushed him slightly.
- 6) The boy was blamed because he couldn't climb the tree to get his sister's cat.
- 7) Mrs. Hay sent away the chickens from her garden by crying shoo.
- 8) The boy didn't obey his parents, that's why they criticized him bitterly.
- 9) After a noisy day the children held their tongue (peace).

- 10) Going home he was singing with closed lips.
- 11) All children like to sway in the swing.

6. Translate the following into Russian paying attention to the italicized words and phrases:

- 1) How *dare* you say such things!
- 2) The boy couldn't *clamber* the high fence.
- 3) She was *humming* all her way home because she was in good mood.
- 4) The teacher gave Pete *a good scolding* for being lazy at the lessons.
- 5) He spoke in a very *cross* voice.
- 6) There are many swings in the courtyard so the boys and girls can *swing* after classes.
- 7) Mike *burned with shame* because he told lies.
- 8) They *made up their mind* to arrange a chess championat at their school.
- 9) When an Englishman asked Ann the way to the nearest post-office she *turned red* because she forgot how to say it in English.
- 10) Pete *gave a start* because his neighbour *nudged* him unexpectedly.
- 11) When they heard the news they *were* greatly *astounded* and *were silent* for a long time.

7. Find in the text the English for:

подняться наверх переодеть передники, качаться на воротах, вскоре, впереди и позади, решить улыбнуться, покраснеть, покачать головой, повернуться, глаза полные мольбы, нахмуриться, бездомные кошки, сопеть, вздрогнуть, сердитым голосом, прогнать, пересечь большой двор, угрожающее письмо, задать трёпку, на сердце полегчало, напевать, щеки все еще пылали, быть молчаливым.



**8. Choose the correct word to fill in the blanks. Give your reason.**

- 1) Two little dots drew \_\_\_\_ (big-bigger).
- 2) Kezia stopped \_\_\_\_ (swing-swinging).
- 3) Lil shook her head still \_\_\_\_ (hard-harder).
- 4) Our Else wanted \_\_\_\_ to see the doll's house (to go-go).
- 5) For a moment Lil looked at our Else very \_\_\_\_ (doubtful-doubtfully).
- 6) Lil breathed \_\_\_\_ (loud-loudly).
- 7) "How dare you ask the little Kelveys into the courtyard!" said her \_\_\_\_ voice (cold-cold-er; furious-furiously).
- 8) You know it as \_\_\_\_ as I do (well-good).
- 9) She said \_\_\_\_ (bitter-bitterly).
- 10) The afternoon had been \_\_\_\_ (awful-awfully).
- 11) A letter had come from Willie Brend, a \_\_\_\_ letter (terrifying-terrified) (threatening-threatened).
- 12) She gave her a \_\_\_\_ (good-well) (scold-scolding).
- 13) Her heart felt \_\_\_\_ (light-lighter).
- 14) That \_\_\_\_ pressure was gone (ghastful-ghastly).
- 15) She smiled her \_\_\_\_ smile (rare-rarely).
- 16) The Kelveys were \_\_\_\_ once more (silent-silently).

**9. Insert articles where necessary. Explain your choice.**

- 1) In \_\_\_\_ afternoon Pat called for \_\_\_\_ Burnell children with \_\_\_\_ buggy and they drove \_\_\_\_ home.

- 2) Lil gave \_\_ silly smile.
- 3) It doesn't \_\_ matter.
- 4) You can come and see our doll's house all \_\_ same.
- 5) Suddenly there was \_\_ twitch, \_\_ tug at Lil's skirt.
- 6) For \_\_ moment Lil looked at our Else very doubtfully.
- 7) Kezia led \_\_ way.
- 8) There was \_\_ pause.
- 9) What \_\_ start they gave!
- 10) Run away, \_\_ children, run away at \_\_ once.
- 11) Burning with \_\_ shame the Kelveys crossed \_\_ big courtyard and squeezed through \_\_ white gate.
- 12) \_\_ letter had come from Willie Brent, \_\_ terrifying, threatening letter.
- 13) Aunt Beryl gave Kezia \_\_ good scolding.
- 14) Lil took off \_\_ hat with \_\_ quill and held it on \_\_ knee.
- 15) Our Else had forgotten \_\_ cross lady.

**10. Explain the meaning of the phraseological units and say in what connection they are used in the text:**

to go upstairs, to thief out, in front, to run away, to give a smile, to shake one's head, come on, at that, to turn round, all the same, for a moment, as well as, at once, to be out of sight, to sit down, by the side of, once more.

**11. Arrange the following words in pairs of synonyms. Use them in sentences of your own.**

to be surprised, very angry, to blush, to criticize bitterly, to shudder, to gasp, to climb, cross, to be astonished, to burn with shame, to catch the breath, soon, awful, to turn red, shrinking, to give a good scolding, presently, to become red, dot, to lead the way, ghastly, spot, bad, to give a start, it doesn't matter, wicked, to advance, never mind, furious, to clamber.

**12. Open the brackets using the appropriate form of the Infinitive.**

- 1) Isabel and Lottie went upstairs (to change) their pinafores.
- 2) Kezia began (to swing) on the big white gates of the courtyard.
- 3) Now Kezia could (to see) that they were the Kelveys.
- 4) Kezia was going (to run) away.
- 5) Kezia didn't know what (to reply).
- 6) You can (to come and to see) the doll's house.
- 7) Our Else wanted (to go).
- 8) You are not allowed (to talk) to them.
- 9) The Kelveys sat down (to rest) by the side of the road.
- 10) If Beryl did not (to meet) Willie Brent that evening in Pulman's Bush, he'd (to come) to the front door and (to ask) the reason why!

**13. Define the word forms ending in -ing. Translate the sentences into Russian.**

- 1) Presently **looking** along the road, Kezia saw two little dots.
- 2) They grew bigger, they were **coming** towards her.

- 3) Kezia stopped **swinging**.
- 4) At first Kezia was **going** to run a way, but then she hesitated.
- 5) "Hullo," Kezia said to the **passing** Kelveys.
- 6) Nobody is **looking**.
- 7) Our Else was **looking** at Lil with big, imploring eyes, she was frowning; she wanted to go.
- 8) **Burning** with shame, **shrinking** together, Lil **huddling** along, our Else dazed, somehow they crossed the big courtyard.
- 9) A letter had come from Willie Brent, a terrifying **ing**, threatening letter, **saying** if she didn't meet him that evening in Pulman's Bush, he'd come to the front door.
- 10) Aunt Beryl gave Kezia a good scolding**ing**.
- 11) She went back to the house **humming**.
- 12) Lil's cheeks were still **burning**.

**14. Insert prepositions where necessary:**

- 1) \_\_\_ the afternoon Pat called \_\_\_ the Burnell children \_\_\_ the buggy and they drove \_\_\_ home.
- 2) Kezia began to swing \_\_\_ the big white gates \_\_\_ the courtyard.
- 3) Kezia slipped \_\_\_ the gate, then she clambered back \_\_\_ the gate.
- 4) Kezia made \_\_\_ her mind.
- 5) \_\_\_ a moment Lil looked \_\_\_ our Else very doubtfully.
- 6) You're not allowed to talk \_\_\_ the Kelveys.
- 7) "Run away \_\_\_ once", said Aunt Beryl and she stepped \_\_\_ the yard and shooed the Kelveys \_\_\_ as if they were chickens.
- 8) **Burning** \_\_\_ shame the Kelveys crossed the big courtyard and squeezed \_\_\_ the white gate.

- 9) When the Kelveys were well \_\_\_ sight \_\_\_  
Burnells' they sat down to rest \_\_\_ the side \_\_\_  
the road.
- 10) Lil took \_\_\_ her hat \_\_\_ the quill and held it \_\_\_  
her knee.

15. *Form a comparative degree of the adjectives from the text where it is possible. Make up your own sentences with them. Find sentences with the following forms of the comparative degree in Chapters 1,2,3.*

near-nearer

big-bigger

hard-harder

light-lighter

good-better

16. *Find the sentences with the Past Perfect Tense and Subjunctive Mood in the text. Translate them into Russian. Make up your own sentences with these grammar forms.*

### **B. Speech Exercises**

17. *Sum up the events of the preceding chapter using active vocabulary.*
18. *Use your imagination and try to describe the visitors who came to the Burnells. Why were Mrs. Burnell and her daughters glad to see them?*
19. *Describe Aunt Beryl. Give her character-sketch. Do you like her? Why?*
20. *Use your imagination and try to describe Willie Brent. Who was he? Why did he write such a ter-*

*rifing and threatening letter to Aunt Beryl? Was he the main hero of this story? What could happen if he appeared at the Burnells' front door.*

**21. Answer the questions:**

- 1) What made Kezia thief out at the back?
- 2) What was she doing?
- 3) Why did she clamber back on the gate of the courtyard?
- 4) Why were the Kelveys so astounded?
- 5) Why did Kezia invite the Kelveys to see their doll's house, though she knew that her mother was against it?
- 6) What made Lil follow across the courtyard to where the doll's house stood?
- 7) Who undid the hook and opened the doll's house?
- 8) Could the Kelveys observe the whole house?
- 9) Who shooed them out of the Burnells' courtyard?
- 10) What did Aunt Beryl say to Kezia?
- 11) What letter did Aunt Beryl receive that afternoon?
- 12) Was Aunt Beryl in good mood when she went back home? Why?
- 13) Why did our Else smile? Did she often smile?

**22. Express your agreement or disagreement with the following statements. Give your reason. If you find the statement wrong, correct it and use the expressions from Chapter 1, task 25.**

- 1) When Isabel, Lottie and Kezia were told that there were visitors, they rushed upstairs to change their pinafores.

- 2) When the Kelveys saw Kezia on the big white gates they told her that they would like to see the doll's house. But Kezia said that she wasn't allowed to do it. The Kelveys began to implore her and she agreed at last.
- 3) Aunt Beryl was always very kind to the Kelveys. When she saw them in their courtyard near the doll's house she was so glad that she at once invited them to drink a cup of tea with Isabel, Lottie and Kezia.
- 4) Aunt Beryl received a terrifying, threatening letter saying that Willie Brent wanted to meet her.
- 5) Our Else smiled her rare smile and said that she had seen the little lamp.
- 6) Nobody could stop the Kelveys talking about the doll's house when they decided to rest by the side of the road far from the Burnells.

**23. Make comments on the following phrases:**

- 1) Oh, what a start they gave!
- 2) Her heart felt lighter. That ghastly pressure was gone.

**24. Sum up what you have learned about the Burnells and the Kelveys in Chapter 3.**

Do you think the author was right when she compared the Kelveys with two little stray cats.

**25. Use your imagination and say what may happen to the Burnells and the Kelveys in the next ten years. Is it possible for them to become special or real friends? Give your reasons.**

**26. Do you like the story? Why?**

# A Cup of Tea





Rosemary Fell was not exactly beautiful. No, you couldn't have called her beautiful. Pretty? Well, if you took her to pieces...<sup>1</sup> But why be so cruel as to take anyone to pieces? She was young, brilliant, extremely modern, exquisitely well dressed, amazingly well read in the newest of the new books, and her parties were the most delicious mixture of the really important people and ... artists.

Rosemary had been married two years. She had a duck of a boy. And her husband absolutely adored her. They were rich, really rich, not just comfortably well-off, so if Rosemary wanted to shop she would go to Paris as you and I would go to Bond Street.<sup>2</sup> If she wanted to buy flowers, the car pulled up at that perfect shop in Regent Street,<sup>3</sup> and Rosemary inside the shop just gazed in her dazzled, rather exotic way, and said: "I want those and those and those. Give me four bunches of those. And that jar of roses. Yes, I'll have all the roses in the jar. No, no lilac. I hate lilac. It's got no shape." The attendant bowed and put the lilac out of sight, as though this was only too true; lilac was dreadfully shapeless. "Give me those stumpy little tulips. Those red and white ones." And she was followed to the car by a thin shop-girl staggering under an immense white paper armful that looked like a baby in long clothes....

One winter afternoon she had been buying something in a little antique shop in Curzon Street<sup>4</sup>. It was a shop she liked. For one thing, one usually had it to oneself. And then the man who kept it was ridiculously fond of serving her. He beamed whenever she came in. He clasped his hands; he was so

gratified he could scarcely speak. Flattery, of course. All the same, there was something...

"You see, madam," he would explain in his low respectful tones. "I love my things. I would rather not part with them than sell them to someone who does not appreciate them, who has not that fine feeling which is so rare...." And, breathing deeply, he unrolled a tiny square of blue velvet<sup>5</sup> and pressed it on the glass counter with his pale finger-tips.

To-day it was a little box. He had been keeping it for her. He had shown it to nobody as yet. An exquisite little enamel box with a glaze so fine it looked as though it had been baked in cream. On the lid a minute creature stood under a flowery tree, and a more minute creature still had her arms round his neck. Her hat, really no bigger than a geranium petal, hung from a branch; it had green ribbons. And there was a pink cloud above their heads. Rosemary took her hands out of her long gloves. She always took off her gloves to examine such things. Yes, she liked it very much. She loved it; it was a great duck. She must have it. And, turning the creamy box, opening and shutting it, she couldn't help noticing how charming her hands were against the blue velvet.

"Charming!" Rosemary admired the flowers. But what was the price? For a moment the shopman did not seem to hear. Then a murmur reached her. "Twenty-eight guineas, madam."

"Twenty-eight guineas." Rosemary gave no sign. She laid the little box down; she buttoned her gloves again. Twenty-eight guineas. Even if one is rich... She looked vague. She stared at a plump tea-

kettle and her voice was dreamy as she answered:  
“Well, keep it for me—will you? I’ll...”

But the shopman had already bowed as though keeping it for her was all any human being could ask. He would be willing, of course, to keep it for her for ever.

## Notes

- <sup>1</sup> if you took her to pieces — зд. если разобрать каждую её черту в отдельности
- <sup>2</sup> Bond Street — улица в аристократическом квартале Лондона (West End), известная своими дорогими роскошными магазинами
- <sup>3</sup> Regent Street — крупная магистраль, одна из самых фешенебельных торгово-деловых улиц в Лондоне
- <sup>4</sup> Curzon Street — улица в аристократической западной части Лондона; здесь расположены особняки и изысканные, дорогие магазины
- <sup>5</sup> a tiny square of blue velvet — коврик из синего бархата, на котором продавец обычно показывает драгоценности

## List of Vocabulary

*appreciate*

*attendant*

*delicious*

*to dazzle*

*to be a duck*

*exquisitely well dressed*

*to be fond of*

*to keep smth for smb*

*minute creature*

*to pull up*

*stumpy*

*well-off*

## **A. Training Exercises**

*1. Recall the situations from the story in which the vocabulary of the list is used.*

*2. Choose words and word-combinations from your active vocabulary to express the following notions:*

- 1) in good position, condition or circumstances
- 2) tiny, small creature
- 3) to bring to stop; to draw one's car to the curb
- 4) one who attends another to render a service
- 5) affording great pleasure; delightful
- 6) to shine brilliantly
- 7) to evaluate the full significance
- 8) darling
- 9) to love
- 10) a remaining part (after cutting)
- 11) to persist or persevere in
- 12) to have for some time

*3. Interpret the meaning of the following words and phrases using an English-English dictionary. Write down the sentences with these words from the text and translate them into Russian.*

to be cruel

amazing

delicious

to be married

ridiculously

to beam

flattery

charming

to murmur

4. Try to guess the meaning of the words without the dictionary.

brilliant; modern; mixture; artist; comfortably;  
rose; lilac; tulip; geranium; velvet; guinea.

5. Paraphrase the following sentences using the words from the list.

- 1) The driver usually drew his car to the curb in the center.
- 2) This girl usually shows good taste in clothes.
- 3) The little girl was a charming darling.
- 4) The Browns were in good position.
- 5) An antique box was decorated with the tiny creatures.
- 6) The scientist evaluated the full significance of the old book, which was given to him by his teacher.
- 7) As he was leaving this town he asked his friend to have some of his things for a week.

6. Translate the following into Russian paying attention to the italicized words and phrases.

- 1) When Rosemary came to the little antique shop in Curzon Street *the attendant* was so gratified that he could scarcely speak.
- 2) We *appreciate* the works of ancient painters greatly.
- 3) Rosemary was always *exquisitely* well dressed, *amazingly* well read in the newest of the new books.
- 4) The girl *was fond* of flowers, especially she liked red roses.
- 5) When Rosemary saw a *minute* vase she couldn't stop *examining* it. She loved it, it was

a great duck. But this time she couldn't buy it, as she was going to the party, so she asked the shopman to keep it for her till the next morning.

**7. Find in the text the English for:**

строго говоря; быть жестоким; изысканно одета; очень начитана; быть замужем; прелесть (душка); быть зажиточным; останавливаться перед; букет роз; до смешного любил прислуживать ей; маленькая, изящная, покрытая глазурью лакированная шкатулка; цветущее дерево; снять перчатки; не могла не заметить; застегнуть перчатки; выглядеть рассеянной; "оставьте шкатулку для меня"; навсегда.

**8. Choose the correct word to fill in the blanks. Give your reason.**

- 1) Rosemary Fell was not \_\_\_\_ beautiful (exact-exactly).
- 2) Why be so \_\_\_\_ as to take anyone to pieces (cruel-cruely).
- 3) She was \_\_\_\_ (young-younger), \_\_\_\_ (brilliant-brilliantly), \_\_\_\_ modern (extrem-extremely), \_\_\_\_ well dressed (exquisite-exquisitely), \_\_\_\_ well read (amaze-amazing-amazingly).
- 4) Lilac was \_\_\_\_ shapeless (dreadful-dreadfully).
- 5) For one thing, one \_\_\_\_ had a shop to oneself (usual-usually).
- 6) He had been \_\_\_\_ it for Rosemary (kept-keeping).
- 7) She couldn't help \_\_\_\_ how charming her hands were against the blue velvet (notice-noticing).

8) Her voice was \_\_\_ as she answered (dream-dreamy).

**9. Insert articles where necessary. Explain your choice.**

1) You couldn't have called Rosemary \_\_\_ beautiful.

2) She was \_\_\_ young, \_\_\_ brilliant, \_\_\_ extremely modern, \_\_\_ exquisitely well dressed \_\_\_ amazingly well read in \_\_\_ newest of \_\_\_ new books.

3) She had \_\_\_ duck of \_\_\_ boy.

4) If Rosemary wanted to \_\_\_ shop she would go to \_\_\_ Paris.

5) She was followed to \_\_\_ car by \_\_\_ thin shop-girl staggering under \_\_\_ immense white paper armfull that looked like \_\_\_ baby in \_\_\_ long clothes.

6) One winter afternoon she had been buying something in \_\_\_ little antique shop.

7) To-day it was \_\_\_ little box.

8) There was \_\_\_ pink cloud above their heads.

9) What was \_\_\_ price?

10) For \_\_\_ moment \_\_\_ shopman did not seem to hear.

**10. Explain the meaning of the phraseological units and say in what connection they are used in the text:**

to take smb to pieces, well read in the newest of the new books, in rather exotic way, to put out of sight, all the same, in a low respectful tones, for a moment, for ever, to look like.

**11. Arrange the following words in pairs of synonyms. Use them in sentences of your own.**

darling, to be fond of, minute creature, beautiful, exquisitely, to be a great duck, to love, tiny creature, to evaluate the full significance, wonderful, to be of good taste, appreciate.

**12. Open the brackets using the appropriate form of the Infinitive.**

- 1) But why (to be) so cruel as (to take) anyone to pieces.
- 2) If Rosemary wanted (to shop) she would (to go) to Paris.
- 3) She usually asked (to give) her four bunches of roses.
- 4) The shopman was so gratified he could scarcely (to speak).
- 5) I would rather not (to part) with my things than (to sell) them to someone who does not (to appreciate) them.
- 6) Rosemary always took off her gloves (to examine) such things.
- 7) She must (to have) it.
- 8) She couldn't (to help) noticing how charming this box was.
- 9) For a moment the shopman did not (to seem) (to hear).
- 10) The shopman would (to be) willing, of course, (to keep) this little box for Rosemary for ever.

**13. Define the word forms ending in -ing. Translate the sentences into Russian.**

- 1) And Rosemary was followed to the car by a thin shop-girl staggering under an immense



white paper armful that looked like a baby in long clothes.

- 2) One winter afternoon she had been **buying** something in a little antique shop in Curzon Street.
- 3) The man who kept this shop was ridiculously fond of **serving** her.
- 4) All the same, there was something.
- 5) And **breathing** deeply the shopman pressed a tiny square of blue velvet on the glass counter.
- 6) The shopman had been **keeping** this little box for Rosemary.
- 7) **Turning** the creamy box, **opening** and **shutting** it, Rosemary couldn't help **noticing** how **charming** her hands were against the blue velvet.
- 8) "**Charming!**" Rosemary admired the flowers.
- 9) The shopman had already bowed as though **keeping** it for Rosemary was all any human **being** could ask.
- 10) He would be **willing** to keep this box for her for ever.

**14. Insert prepositions where necessary.**

- 1) Why be so cruel as to take anyone \_\_ pieces.
- 2) Rosemary was amazingly well real \_\_ the newest \_\_ the new books.
- 3) If she wanted to buy flowers, the car pulled \_\_ \_\_ that perfect shop \_\_ Regent Street.
- 4) She wanted to buy all the roses \_\_ the jar.
- 5) The attendant put the lilac \_\_ sight.
- 6) The shopman was ridiculously fond \_\_ serving Rosemary.

- 7) He explained \_\_\_ his low respectful tones.
  - 8) He would rather not part \_\_\_ his thing than sell them \_\_\_ someone who does not appreciate them.
  - 9) The shopman had been keeping the little enamel box \_\_\_ Rosemary.
  - 10) There was a pink cloud \_\_\_ their heads.
  - 11) Rosemary always took \_\_\_ her gloves to examine such things.
  - 12) \_\_\_ a moment the shopman didn't seem to hear.
  - 13) She stared \_\_\_ a plump tea-kettle.
15. *Find the Subjunctive Mood in this chapter. Translate it into Russian. Make up your own sentences with this grammar form.*
16. *Find the sentences with the Past Perfect Tense in the text. Translate them into Russian.*

### **B. Speech Exercises**

17. *Sum up the events of the preceding chapter using active vocabulary.*
18. *Describe Rosemary Fell. Give her character-sketch. What can you say about her parties?*
19. *Describe the little antique shop in Curzon Street. Why did Rosemary like to be there?*
20. *Describe the shopman of this antique shop. Give his character-sketch.*
21. *Describe an exquisite little enamel box with a glaze. Would you like to have this thing?*

**22. Answer the questions:**

- 1) Can you prove that Rosemary Fell was extremely rich?
- 2) Where was Rosemary used to buy things she liked?
- 3) How was she used to buy flowers? Did she really like flowers?
- 4) What did she do one winter afternoon in Curzon Street?
- 5) Why did the shopman say to Rosemary that he would rather not part with his things than sell them to someone who did not appreciate them and who hadn't that fine feeling which was so rare?
- 6) What had he been keeping for Rosemary?
- 7) Why did Rosemary decide that she had to have the little box?
- 8) What was Rosemary's reaction on hearing the price for the box? Was it too much expensive for Rosemary Fell? Was it a real price for this box?
- 9) Why did Rosemary ask the shopman to keep the box for her?

**23. Express your agreement or disagreement with the following statements. Give your reason.**

- 1) Rosemary Fell was not beautiful. Well, if you took her to pieces... She was a daughter of a hard-working washerwoman. Her father was in prison. She was dressed in "bits" given to her mother by the people for whom she worked. Rosemary was a stout plain girl, with big freckles, with cropped hair and enormous

solemn eyes. She came to the shop in a dress made from a green art-serge tablecloth with red plush sleeves from curtains. She wore a pair of little boy's boots. She had a hat with a large scarlet quill perched on top of her forehead. What a little guy she looked!

- 2) Rosemary loved flowers, especially she loved roses and lilac, but she hated stumpy tulips.
- 3) One winter afternoon Rosemary went to a little antique shop to buy sandwiches.
- 4) When the shopman saw Rosemary in a long white dress rather like a nightgown and a hat with a large scarlet quill he could scarcely speak.
- 5) The shopman didn't want to part with his things, so he didn't sell them to Rosemary.
- 6) Rosemary laid the box down on the glass counter and buttoned her gloves.

***24. Make comments on the following phrases:***

- 1) Rosemary had been married two years. She had a duck of a boy.
- 2) It was a shop Rosemary liked. For one thing, one usually had it to oneself.
- 3) Rosemary loved an exquisite little enamel box with a glaze; it was a great duck.

***25. Sum up what you have learned about Rosemary Fell.***

## II

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas. Rosemary felt a strange pang. She pressed her muff against her breast; she wished she had the little box, too, to cling to. Of course the car was there. She'd only to cross the pavement. But still she waited. There are moments, horrible moments in life, when one emerges from shelter<sup>1</sup> and looks out, and it's awful. One oughtn't to give way to them. One ought to go home and have an extra-special tea. But at the very instant of thinking that, a young girl, thin, dark, shadowy—where had she come from?—was standing at Rosemary's elbow and a voice like a sigh, almost like a sob, breathed: "Madam, may I speak to you a moment?"

"Speak to me?" Rosemary turned. She saw a little battered creature with enormous eyes, someone quite young, no older than herself, who clutched at her coat-collar with reddened hands, and shivered as though she had just come out of the water.

"M-madam," stammered the voice. Would you let me have the price of a cup of tea?"<sup>2</sup>

"A cup of tea?" There was something simple, sincere in that voice; it wasn't in the least the voice of a beggar. "Then have you no money at all?" asked Rosemary.

"None, madam," came the answer.

"How extraordinary!" Rosemary peered through the dusk and the girl gazed back at her. How more than extraordinary! And suddenly it seemed to Rosemary such an adventure. It was like something out of a novel by Dostoyevsky, this meeting in the dusk. Supposing she took the girl home? Supposing she did do one of those things she was always reading about or seeing on the stage, what would happen? It would be thrilling. And she heard herself saying afterwards to the amazement of her friends: "I simply took her home with me," as she stepped forward and said to that dim person beside her: "Come home to tea with me."

The girl drew back startled. She even stopped shivering for a moment. Rosemary put out a hand and touched her arm. "I mean it," she said, smiling. And she felt how simple and kind her smile was. "Why won't you? Do. Come home with me now in my car and have tea."

"You—you don't mean it, madam," said the girl, and there was pain in her voice.

"But I do," cried Rosemary. "I want you to. To please me. Come along."

The girl put her fingers to her lips and her eyes devoured Rosemary. "You're—you're not taking me to the police station?" she stammered.

"The police station!" Rosemary laughed out. "Why should I be so cruel? No, I only want to make you warm and to hear—anything you care to tell me."

Hungry people are easily led. The footman held the door of the car open, and a moment later they were skimming through the dusk.

"There!" said Rosemary. She had a feeling of triumph as she slipped her hand through the velvet strap. She could have said, "Now I've got you," as she gazed at the little captive she had netted. But of course she meant it kindly. Oh, more than kindly. She was going to prove to this girl that—wonderful things did happen in life, that—fairy godmothers were real, that—rich people had hearts, and that women *were* sisters. She turned impulsively, saying: "Don't be frightened. After all, why shouldn't you come back with me? We're both women. If I'm the more fortunate, you ought to expect..."

But happily at that moment, for she didn't know how the sentence was going to end, the car stopped. The bell was rung, the door opened, and with a charming, protecting, almost embracing movement, Rosemary drew the other into the hall. Warmth, softness, light, a sweet scent, all those things so familiar to her she never even thought about them, she watched that other receive. It was fascinating. She was like the rich little girl in her nursery with all the cupboards to open, all the boxes to unpack.

"Come, come upstairs," said Rosemary, longing to begin to be generous. "Come up to my room." And, besides, she wanted to spare this poor little thing from being stared at by the servants: she decided as they mounted the stairs she would not even ring to Jeanne, but take off her things by herself. The great thing was to be natural!

And "There!" cried Rosemary again, as they reached her beautiful big bedroom with the curtains drawn, the fire leaping on her wonderful lac-

quer furniture, her gold cushions and the primrose and blue rugs.

The girl stood just inside the door; she seemed dazed. But Rosemary didn't mind that.

"Come and sit down," she cried, dragging her big chair up to the fire, "in this comfy<sup>3</sup> chair. Come and get warm. You look so dreadfully cold."

"I daren't, madam," said the girl, and she edged backwards.

"Oh, please,"—Rosemary ran forward—"you mustn't be frightened, you mustn't, really. Sit down when I've taken off my things<sup>4</sup> we shall go into the next room and have tea and be cosy. Why are you afraid?" And gently she half pushed the thin figure into its deep cradle.

But there was no answer. The girl stayed just as she had been put, with her hands by her sides and her mouth slightly open. To be quite sincere, she looked rather stupid. But Rosemary wouldn't acknowledge it. She leant over her, saying: "Won't you take off your hat? Your pretty hair is all wet. And one is so much more comfortable without a hat, isn't one?"

There was a whisper that sounded like "Very good, madam," and the crushed hat was taken off.

"And let me help you off with your coat, too," said Rosemary.

The girl stood up. But she held on to the chair with one hand and let Rosemary pull. It was quite an effort. And what was she to do with the coat now? She left it on the floor, and the hat too. She was just going to take a cigarette off the mantelpiece when the girl said quickly, but so lightly and strangely: "I'm very sorry, madam, but I'm going



to faint. I shall go off, madam, if I don't have something.

"Good heavens, how thoughtless I am!" Rosemary rushed to the bell.

"Tea! Tea at once! And some brandy immediately!"

The maid was gone again, but the girl almost cried out: "No, I don't want no brandy. I never drink brandy. It's a cup of tea I want, madam." And she burst into tears.

It was a terrible and fascinating moment. Rosemary knelt beside her chair.

"Don't cry, poor little thing," she said. "Don't cry." And she gave the other her lace handkerchief. She really was touched beyond words. She put her arm round those thin, birdlike shoulders.

Now at last the other forgot to be shy, forgot everything except that they were both women, and gasped out: "I can't go on no longer like this. I can't bear it. I can't bear it. I shall do away with myself. I can't bear no more."

"You shant't have to. I'll look after you. Don't cry any more. Don't you see what a good thing it was that you met me? We'll have tea and you'll tell me everything. And I shall arrange something. I promise. *Do stop crying. It's so exhausting. Please!*"

The other did stop just in time for Rosemary to get up before the tea came. She had the table placed between them. She plied the poor little creature with everything, all the sandwiches, all the bread and butter, and every time her cup was empty she filled it with tea, cream and sugar. People always said sugar was so nourishing. As for herself she didn't eat; she smoked and looked away tactfully so that the other should not be shy.

## Notes

- <sup>1</sup> shelter — зд. не только убежище, укрытие, но и защита, надежный приют  
<sup>2</sup> Would you let me have the price of a cup of tea? — зд. не дадите ли вы мне на чашку чая?  
<sup>3</sup> comfy = comfortable  
<sup>4</sup> things — зд. пальто и шляпа

## List of Vocabulary

*amazement*

*to bear*

*to burst into tears*

*to devour by eyes*

*to do away with smb*

*to draw into (drew) (drawn)*

*extraordinary*

*to faint*

*fascinating*

*to ought to do smth*

*to ply*

*to shiver*

## A. Training Exercises

1. Recall the situation from the story in which the vocabulary of the list is used.
2. Choose words and word-combinations from your active vocabulary to express the following notions:
  - 1) a quality of state of being with wonder; greatly surprised
  - 2) to shake
  - 3) to give much food; to feed

- 4) to tolerate
- 5) to put to death; to kill
- 6) to give vent suddenly to a repressed emotion
- 7) extremely interesting or charming
- 8) to eat up greedily by eyes
- 9) to pull into, to cause to go in a certain direction  
(as by leading)
- 10) to lose consciousness because of a temporary  
decrease in the blood supply to the brain
- 11) to be required or desired
- 12) unusual, exceptional

**3. Interpret the meaning of the following words and phrases using an English-English dictionary. Write down the sentences with these words from the text and translate them into Russian:**

discreet door  
cold bitter taste  
pang  
battered creature  
enormous  
lace handkerchief  
nourishing

**4. Try to guess the meaning of the words without the dictionary:**

triumph, novel, godmother, impulsively, fortunate, familiar, brandy, tact.

**5. Paraphrase the following sentences using the words from the list.**

- 1) She lost consciousness because it was too hot in the room.

- 2) Don't take off your coat, you are trembling with cold.
- 3) Our Else was a child with cropped hair and big solemn eyes.
- 4) When the poor girl asked for the price of a cup of tea Rosemary thought that it was rather unusual.
- 5) Rosemary asked Mrs. Smith to come and be comfortable at her room, but the girl said that she hadn't got courage for it.
- 6) The moment was extremely interesting when Rosemary knelt beside the crying girl.

6. *Translate the following into Russian paying attention to the italicized words and phrases.*

- 1) The woman *fainted* when she heard that her husband had an accident.
- 2) They spent their summer vacations at a *charming* place near Kaluga.
- 3) The pain was so terrible that he could hardly *bear* it.
- 4) On hearing the sad news she *burst into tears*.
- 5) Mother *leaned over* the child's cradle.
- 6) This situation was rather *extraordinary*.
- 7) We *were amazed* at this young artist's talent.
- 8) You *ought to* have gone there immediatly.

7. *Find in the text the English for:*

ощутить незнакомое чувство беспокойства;  
прижать муфту к груди; в этот самый момент;  
плохо одетое существо; схватиться за воротник  
пальто покрасневшими руками; дрожать; "не да-  
дите ли вы мне чашку чая"; ни в малейшей сте-

пени, "как удивительно!"; как из романа Достоевского; отступит назад; дотронуться до руки; пожирать глазами; нестись сквозь сумерки; чувство победителя; пойманный в западню пленник; креёстная мать; втянуть в комнату; так знакомые ей вещи; захватывающее зрелище; стремиться быть великодушной; пощадить бедную девушку; казаться ошеломленной; быть искренним; я сейчас упаду в обморок, если не съем что-нибудь; боже мой; расплакаться; кружевной платок; я не могу больше терпеть; потчевать.

**8. Choose the correct word to fill in the blanks. Give your reason.**

- 1) There are moments \_\_\_\_ moments in life (horrible-horribly), when one emerges from shelter and looks out, and it's \_\_\_\_ (awful-awfully).
- 2) It would be \_\_\_\_ (thrilling-thrillingly).
- 3) "I \_\_\_\_ took her home with me", Rosemary heard herself saying afterwards (simple-simply).
- 4) Rosemary felt how \_\_\_\_ and \_\_\_\_ her smile was (simple-simply; kind-kindly).
- 5) Hungry people are \_\_\_\_ led (easy-easily).
- 6) Rosemary wanted to prove that fairy godmothers were \_\_\_\_ (real-really).
- 7) The great thing was to be \_\_\_\_ (natural-naturally).
- 8) But of course she meant it \_\_\_\_, more than \_\_\_\_ (kind-kindly).
- 9) You mustn't be frightened \_\_\_\_ (real-really).
- 10) It was a \_\_\_\_ and \_\_\_\_ moment (terrible-terribly) (fascinating-fascinatingly).

11) Rosemary smoked and looked away \_\_\_\_ (tact-full-tactfully).

**9. Insert articles where necessary. Explain your choice.**

- 1) \_\_\_\_ discreet door shut with \_\_\_\_ click.
- 2) \_\_\_\_ rain was falling, and with \_\_\_\_ rain it seemed \_\_\_\_ dark came too.
- 3) Rosemary felt \_\_\_\_ strange pang.
- 4) At \_\_\_\_ very instant of thinking that, \_\_\_\_ young girl, thin, dark, shadowy appeared before Rosemary.
- 5) Would you let me have \_\_\_\_ price of \_\_\_\_ cup of \_\_\_\_ tea?
- 6) It wasn't in \_\_\_\_ least \_\_\_\_ voice of \_\_\_\_ beggar.
- 7) \_\_\_\_ footman held \_\_\_\_ door of \_\_\_\_ car open, and \_\_\_\_ moment later they were skimming through \_\_\_\_ dusk.
- 8) Rosemary drew \_\_\_\_ other into \_\_\_\_ hall.
- 9) \_\_\_\_ great thing to be \_\_\_\_ natural!
- 10) She burst into \_\_\_\_ tears.
- 11) It was \_\_\_\_ terrible and fascinating moment!
- 12) Don't cry, \_\_\_\_ poor little thing!
- 13) Rosemary plied \_\_\_\_ poor little creature with everything, all \_\_\_\_ sandwiches, all \_\_\_\_ bread and \_\_\_\_ butter and every time \_\_\_\_ girl's cup was empty she filled it with \_\_\_\_ tea, \_\_\_\_ cream and \_\_\_\_ sugar.

**10. Explain the meaning of the phraseological units and say in what connection they are used in the text.**

of course; at that moment; to take off; to be frightened; a moment later; to give way to; at the very

instant; "let me have the price of a cup of tea"; in time; to get up; to take smb home; for a moment; to have tea; to take smb to the police station; "I can't go on no longer"; no more; any more.

**11. Arrange the following words in pairs of synonyms. Use them in sentences of your own.**

breast, to look after, to be amazed, to bear, terrible, to mount, enormous, at once, bosom, modest, to tolerate, sweet scent, to faint, to care, sweet smell, to climb up, horrible, to tremble, to gaze, big, immediately, shy, to lose consciousness, to be cosy, to do away with smb, to be comfortable, to kill oneself, to stare, to blush, to be surprised.

**12. Open the brackets using the appropriate form of the Infinitive.**

- 1) One ought (to go) home and (to have) an extra-special tea.
- 2) Madam, would you (to let) me (to have) the price of a cup of tea?
- 3) Come home (to have) tea with me.
- 4) "You don't (to mean) it", said the girl.
- 5) I only want (to make) you (to warm) and (to hear) — anything you to care (to tell) me.
- 6) Rosemary was going (to prove) to this girl that rich people had hearts and that women were sisters.
- 7) Rosemary didn't (to mind) that.
- 8) You mustn't (to be) frightened.
- 9) I can't (to bear) it no more.
- 10) Rosemary wanted (to spare) this poor little thing from being stared at by servants.

- 11) Rosemary was going (to take) a cigarette off the mantelpiece when the girl said: "I'm very sorry, madam, but I'm going (to faint). I shall (to go) off madam, if I don't (to have) something".

**13. Define the word forms ending in -ing. Translate the sentences into Russian.**

- 1) Rosemary was outside on the step, **gazing** at the winter afternoon.
- 2) The new-lighted lamps burned dimly as if **regretting** something.
- 3) At the very instant of **thinking** that, a young girl, thin, dark, shadowy was **standing** at Rosemary's elbow.
- 4) It was like something out of a novel by Dostoyevsky, this **meeting** in the dusk.
- 5) Supposing she did do one of those things she was always **reading** about or **seeing** on the stage, what would happen?
- 6) It would be **thrilling**.
- 7) The girl even stopped **shivering** for a moment.
- 8) A moment later they were **skimming** through the dusk.
- 9) Rosemary had a **feeling** of triumph.
- 10) The door was opened and with a **charming**, **protecting**, almost **embracing** movement, Rosemary drew the girl into the hall.
- 11) "Come, come upstairs," said Rosemary, **longing** to begin to be generous.
- 12) It was a terrible and **fascinating** moment.
- 13) Don't cry any more. Do stop **crying**. It's so **exhausting**!
- 14) "Come and sit down", Rosemary said **smiling**, **dragging** her big chair up to the fire.



**14. Insert prepositions where necessary.**

- 1) The discreet door shut \_\_\_ a click.
- 2) Rosemary saw a young girl \_\_\_ enormous eyes, who clutched \_\_\_ her coat-collar \_\_\_ reddened hands, and shivered as though she had just come \_\_\_ the water.
- 3) It wasn't \_\_\_ the least the voice \_\_\_ a beggar.
- 4) Rosemary drew the girl \_\_\_ the hall.
- 5) The girl stayed just as she had been put, \_\_\_ her hands \_\_\_ her side and her mouth slightly open.
- 6) Rosemary leant \_\_\_ the girl saying: "Won't you take \_\_\_ your hat?"
- 7) The girl burst \_\_\_ tears.
- 8) Now \_\_\_ last the girl gasped \_\_\_: "I can't go \_\_\_ no longer like this. I can't bear it. I shall do \_\_\_ myself."
- 9) Rosemary plied the poor little creature \_\_\_ everything, and every time her cup was empty she filled it \_\_\_ tea, cream and sugar.

**15. Find the sentences with the Part Perfect Tense in the text. Translate them into Russian.**

**B. Speech Exercises**

16. Sum up the events of the preceding chapter using active vocabulary.
17. What kind of weather was it that winter afternoon? Describe it. Did it influence Rosemary's mood?
18. Describe a girl who approached Rosemary. Why did the author call her "a little battered creature", "a poor little thing"?

19. *Describe Rosemary's bedroom. Why was the girl afraid to enter it?*

20. *Use your imagination and say what situation made the girl say she would do away with herself.*

21. *Prove the statement that Rosemary plied the girl with everything.*

22. *Answer the questions:*

- 1) Why did Rosemary feel a strange pang?
- 2) Who appeared at Rosemary's elbow and what did this poor creature ask for?
- 3) What did the extraordinary adventure seem to Rosemary and what did she decide to do?
- 4) Did Rosemary invite the poor girl to have tea with her only because of her kindness?
- 5) Why was it easy for Rosemary to net the poor girl?
- 6) Why did the poor girl stand just inside the door of Rosemary's bedroom and seem dazed?
- 7) Why did the girl say that she was going to faint?
- 8) Why did Rosemary promise to arrange something for the girl and give the other her lace handkerchief?
- 9) How did she ply the girl?

23. *Express your agreement of disagreement with the following statements:*

- 1) When Rosemary was outside she was pleased to have dry, sunny weather that morning.
- 2) The girl came up to Rosemary and asked the nearest way to the post-office.
- 3) At first Rosemary thought that the girl was a beggar, that's why she made up her mind to

take her to the police-station. Then she hesitated because she didn't want to give different explanations to the policemen and suggested the girl to have a cup of tea with her!

- 4) Hungry people are easily led. Rosemary's footman held the door of the car open and a moment later they were skimming through the dusk to Rosemary's house.
- 5) A lot of servants met Rosemary in the hall. They helped Rosemary and the girl to take off their coats and hats.
- 6) The girl wasn't shy at all. When she took off her coat and hat she asked to give her a cup of tea and some brandy immediately.
- 7) Rosemary plied the girl with everything, all the sandwiches, all the bread and butter, filled her cup with coffee, cream and sugar, because it was so nourishing. As for herself she also ate a lot of sandwiches and biscuits because she was very hungry. After that she smoked.

*24. Make comments on the following phrases:*

- 1) There are moments, horrible moments in life, when one emerges from shelter and looks out, and it's awful. One oughtn't to give way to them, one ought to go home and have an extra-special tea.
- 2) The great thing was to be natural.
- 3) People always said sugar was so nourishing.

*25. Sum up what you have learned about Rosemary Fell and a poor young girl.*

### III

And really the effect of that slight meal was marvellous. When the tea-table was carried away a new being, a light, frail creature with tangled hair, dark lips, deep, lighted eyes, lay back in the big chair. Rosemary lit a fresh cigarette; it was time to begin.

"And when did you have your last meal?" she asked softly.

But at that moment the door-handle turned.

"Rosemary, may I come in?" It was Philip.

"Of course."

He came in. "Oh, I'm so sorry," he said, and stopped and stared.

"It's quite all right," said Rosemary, smiling. "This is my friend, Miss—"

"Smith, madam," said the languid figure, who was strangely still and unafraid.

"Smith," said Rosemary. "We are going to have a little talk."

"Oh yes," said Philip. "Quite," and his eye caught sight of the coat and hat on the floor. He came over to the fire and turned his back to it. "It's a beastly afternoon," he said curiously, still looking at that listless figure, looking at its hands and boots, and then at Rosemary again.

"Yes, isn't it?" said Rosemary enthusiastically. "Vile."

Philip smiled his charming smile. "As a matter of fact," said he, "I wanted you to come into the library for a moment. Would you? Will Miss Smith excuse us?"

The big eyes were raised to him, but Rosemary answered for her: "Of course she will." And they went out of the room together.

"I say," said Philip, when they were alone. "Explain. Who is she? What does it all mean?"

Rosemary laughing, leaned against the door and said: "I picked her up in Curzon Street. Really. She's a real pick-up. She asked me for the price of a cup of tea, and I brought her home with me."

"But what on earth are you going to do with her?" cried Philip.

"Be nice to her," said Rosemary quickly. "Be frightfully nice to her. Look after her. I don't know how. We haven't talked yet. But show her—treat her—make her feel!—"

"My darling girl," said Philip, "you're quite mad, you know. It simply can't be done."

"I knew you'd say that," retorted Rosemary. Why not? I want to. Isn't that a reason? And besides, one's always reading about these things. I decided—"

"But," said Philip slowly, and he cut the end of a cigar, "she's so astonishingly pretty."

"Pretty?" Rosemary was so surprised that she blushed. "Do you think so? I—I hadn't thought about it."

"Good Lord!" Philip struck a match. "She's absolutely lovely. Look again, my child. I was bowled over<sup>1</sup> when I came into your room just now. However... I think you're making a ghastly mistake. Sorry, darling, if I'm crude and all that. But let me know if Miss Smith is going to dine with us in time for me to look up *The Milliner's Gazette*."

"You absurd creature!" said Rosemary, and she went out of the library, but not back to her bedroom. She went to her writing-room and sat down at her desk. Pretty! Absolutely lovely! Bowled over! Her heart beat like a heavy bell. Pretty! Lovely! She drew her cheque-book towards her. But no, cheques would be no use, of course. She opened a drawer and took out five pound notes, looked at them, put two back, and holding the three squeezed in her hand, she went back to her bedroom.

Half an hour later Philip was still in the library, when Rosemary came in.

"I only wanted to tell you," said she, and she leaned against the door again and looked at him with her dazzled exotic gaze. "Miss Smith won't dine with us to-night."

Philip put down the paper. "Oh, what's happened? Previous engagement?"

Rosemary came over and sat down on his knee. "She insisted on going," said she, "so I gave the poor little thing a present of money. I couldn't keep her against her will, could I?" she added softly.

Rosemary had just done her hair, darkened her eyes a little and put on her pearls. She put up her hands and touched Philip's cheeks.

"Do you like me?" said she, and her tone, sweet, husky, troubled him.

"I like you awfully," he said, and he held her tighter. "Kiss me."

There was a pause.

Then Rosemary said dreamily: "I saw a fascinating little box to-day. It cost twenty-eight guineas. May I have it?"

Philip jumped her on his knee. "You may, little wasteful one," said he.

"But that was not really what Rosemary wanted to say.

"Philip," she whispered, and she pressed his head against her bosom, "am I pretty?"

### Notes

<sup>1</sup> to be bowled over — поразиться чем-то.

<sup>2</sup> Previous engagement? — Уже приглашена?

### List of Vocabulary:

*to astonish*

*to blush*

*to bowl over*

*frail*

*to lean*

*to look after*

*pearl*

*to pick up*

*a pick up*

*pretty*

*to squeeze*

*to strike a match*

### A. Training Exercises

1. Recall the situation from the story in which the vocabulary of the list is used.

2. Choose words and word-combinations from your active vocabulary to express the following notions.

1) to press firmly

2) to light, to set fire

- 3) to cast one's weight to one side for support
- 4) to take care
- 5) white round gem
- 6) to strike with sudden wonder, to surprise
- 7) to overwhelm with surprise
- 8) to become red in face (from shame, modesty or confusion), to redden
- 9) physically weak
- 10) temporary chance acquaintance
- 11) to take hold of and lift up
- 12) attractive

**3. Interpret the meaning of the following words and phrases using an English-English dictionary. Write down the sentences with these words from the text and translate them into Russian.**

slight meal  
 door-handle  
 languid figure  
 listless figure  
 beastly (weather)  
 vile (weather)  
 to retort  
 to insist on  
 wasteful

**4. Try to guess the meaning of the words without the dictionary:**

effect, enthusiastically, cigarette, cigar, absolutely, writing-room, cheque-book, cheques.

**5. Paraphrase the following sentences using the words from the list.**

- 1) Mary became red in face when she heard remarks to her address.



- 2) This girl is very attractive but very weak physically.
- 3) We were surprised at his unusual behaviour.
- 4) Mr. Blake was overwhelmed with surprise when he saw the ballet "The Swan Lake"
- 5) He wanted to smoke but he couldn't set fire to a match.
- 6) When mother went away the grandmother took care of the children.
- 7) The child was frightened, that's why he pressed firmly his mother's hand.
- 8) On his way home he unexpectedly met his temporary chance acquaintance.

6. Translate the following into Russian paying attention to the italicized words and phrases.

- 1) The beggar *picked up* two pound notes and *squeezed* them in his hand.
- 2) He was *bowled over* when he heard the news.
- 3) The new actress was *frail* and *pretty*.
- 4) After *slight meal* he *struck a match* and lit a cigar.
- 5) The girl *leaned* against the wall and said that she was very tired because she had been working for the whole day in the garden.
- 6) She couldn't *pick up* the heavy bag.
- 7) Philip presented Rosemary beautiful *pearls*.
- 8) When the children are small it's necessary to *look after* them.

7. Find in the text the English for:

легкая еда; хрупкое создание; спутанные волосы; раскинуться в большом кресле; зажечь новую сигарету; в это время; ужасная погода; без-

различная ко всему фигура; мерзкая погода; дело в том, что; прислониться к двери; подобрать кого-либо; “Что же ты собираешься с ней делать?” случайное знакомство; ухаживать за кем-то; сойти с ума; смутиться; зажечь спичку; поразиться; сжимать в руке деньги; полчаса спустя; держать кого-либо против его воли; уложить волосы.

**8. Choose the correct word to fill in the blanks.**

- 1) The effect of that slight meal was \_\_\_\_ (marvellous-marvellously).
- 2) The girl was \_\_\_\_ still and unafraid (strange-strangely).
- 3) “It’s a \_\_\_\_ weather (beast-beastly)”, he said \_\_\_\_ (curious-curiously).
- 4) Rosemary agreed with Philip that the weather was vile \_\_\_\_ (enthusiastical-enthusiastically).
- 5) She is a \_\_\_\_ pick-up (real-really).
- 6) “Be \_\_\_\_ nice to the girl”, said Rosemary \_\_\_\_ (frightful-frightfully) (quick-quickly).
- 7) She is so \_\_\_\_ pretty (artnishing-artnishingly).
- 8) She is \_\_\_\_ \_\_\_\_ (absolute-absolutely; love-lovely).
- 9) You are making a \_\_\_\_ mistake (ghast-ghastly).
- 10) I like you \_\_\_\_ (awful-awfully).
- 11) I saw a \_\_\_\_ little box to-day (fascinating-fascinatingly).

**9. Insert articles where necessary. Explain your choice.**

- 1) When \_\_\_ tea-table was carried away \_\_\_ new-being, \_\_\_ light, frail creature with tangled hair, dark lips, deep, lighted eyes, lay in \_\_\_ big chair.
- 2) Rosemary lit \_\_\_ fresh cigarette.
- 3) Philip's eye caught \_\_\_ sight of \_\_\_ coat and \_\_\_ hat on \_\_\_ floor.
- 4) It's \_\_\_ beastly afternoon.
- 5) "As \_\_\_ matter of \_\_\_ fact, I wanted you to come into \_\_\_ library for \_\_\_ moment", said Philip.
- 6) They went out of \_\_\_ room together.
- 7) The girl asked Rosemary for \_\_\_ price of \_\_\_ cup of \_\_\_ tea.
- 8) "But what on \_\_\_ earth are you going to do with her?" cried Philip.
- 9) Rosemary saw \_\_\_ fascinating little box.

**10. Explain the meaning of the phraseological units and say in what connection they are used in the text.**

to light a fresh cigarette, "May I come in?", "I'm sorry", it's quite all right, as a matter of fact, what on earth, to be bowled over, to make a mistake, to look up, to sit down at the desk.

**11. Arrange the following words in pairs of synonyms. Use them in the sentences of your own.**

to astonish, pearl, look after, to blush, to press firmly, attractive, beastly, to squeeze, gem, to become red, to wonder, to care of, to overwhelm with surprise, pretty, vile, to bowl over.

**12. Open the brackets using the appropriate form of the Infinitive.**

- 1) "Rosemary, may I (to come) in?" It was Philip.
- 2) We are going (to have) a little talk.

- 3) "As a matter of fact, I wanted you (to come) into the library for a moment. Will Miss Smith (to excuse) us?"
- 4) What does it all (to mean)?
- 5) "What on earth are you going (to do) with her?" cried Philip.
- 6) It simply can't (to be) done.
- 7) "But let me (to know) if Miss Smith is going (to dine) with us in time for me (to look up) *The Milliner's Gazette*".
- 8) But no, cheques would (to be) no use, of course.
- 9) Miss Smith won't (to dine) with us.
- 10) But that was not really what Rosemary wanted (to say).

**13. Define the word forms ending in -ing. Translate the sentences into Russian:**

- 1) "It's quite all right," said Rosemary smiling.
- 2) "It's a beastly afternoon," he said curiously, still looking at that listless figure, looking at its hands and boots, and then at Rosemary again.
- 3) Philip smiled his charming smile.
- 4) Rosemary laughing, leaned against the door and said: "I picked her up in Curzen street."
- 5) "What on earth are you going to do with her?" cried Philip.
- 6) "My darling girl", said Philip "you're quite mad, you know."
- 7) And besides, one's always reading about these things.
- 8) I think you are making a ghastly mistake.
- 9) The girl insisted on going home.
- 10) I saw a fascinating little box to-day.

**14. Insert prepositions where necessary:**

- 1) And really the effect \_\_\_ that slight meal was marvellous.
- 2) \_\_\_ that moment the door-handle turned.
- 3) Philip's eye caught sight \_\_\_ the coat and hat \_\_\_ the floor.
- 4) As a matter \_\_\_ fact I wanted you to come \_\_\_ the library \_\_\_ a moment.
- 5) The big eyes were raised \_\_\_ Philip, but Rosemary answered \_\_\_ the girl: " \_\_\_ course she will." And they went \_\_\_ the room together.
- 6) Rosemary picked \_\_\_ the girl \_\_\_ Curzon Street.
- 7) The girl asked her \_\_\_ the price \_\_\_ a cup \_\_\_ tea and she brought the girl home \_\_\_ her.
- 8) Philip was bowled \_\_\_ when he came \_\_\_ the room.
- 9) Rosemary opened a drawer and took \_\_\_ five pound notes, looked \_\_\_ them, put two back and holding the three squeezed \_\_\_ her hand, she went back \_\_\_ her bedroom.
- 10) Rosemary came over and sat down \_\_\_ his knee.

**15. Find sentences with the Complex Object in this chapter. Translate them. Make up your own examples.**

**B. Speech Exercises**

16. Sum up the events of the preceding chapter using active vocabulary.
17. Use your imagination and try to describe Philip File. Give his character-sketch.

**18. Answer the questions.**

- 1) What was the effect of that slight meal?
- 2) Who came when the girls were going to have a little talk?
- 4) What did he say about the weather that afternoon?
- 5) Why did he ask Rosemary to come into the library?
- 6) How did Rosemary explain Miss Smith's arrival to her husband?
- 7) Was Philip glad to see Miss Smith at his house?
- 8) What did he say about Miss Smith's appearance?
- 9) Why did Rosemary go to her writing-room?
- 10) Rosemary told Philip that Miss Smith wouldn't dine with them because she insisted on going. Was it true?
- 11) What did Rosemary do to send Miss Smith away as soon as possible?
- 12) Why did Rosemary darken her eyes, do her hair and put on her pearls?
- 13) Why did Philip call his wife "little wasteful"?
- 14) Did he allow her to buy one fascinating little box?
- 15) Why was it important for Rosemary to know that she was pretty?

**19. Express your agreement or disagreement with the following statements:**

- 1) When the slight meal was over the girls decided to chat. At that moment the door-handle turned and Rosemary's brother came in.
- 2) The weather was nice and Philip suggested to go for a walk and to take Miss Smith with them.

- 3) When Rosemary came to the library she told Philip that she had picked Miss Smith up in Curzon Street because she asked for the price of a cup of tea?
- 4) When Philip struck a match he told Rosemary that it was impossible for Miss Smith to stay at their home any longer.
- 5) Half an hour later Rosemary came to the library and told Philip that she had given Miss Smith some money. Miss Smith thanked her and said that she was in a hurry and couldn't dine with the Fells.
- 6) Philip said that Rosemary was a wasteful one and he didn't allow her to buy a little box for twenty-eight guineas.
- 7) Rosemary wanted to know her husband's attitude to her, that's why she asked him if she was pretty.

20. *Sum up what you have learned about the Fells and Miss Smith in this story.*

21. *Do you like the story? Why?*

22. *Use your imagination and try to say what would happen if the Fells met Miss Smith somewhere again.*

## ADDITIONAL TASK

*Translate into English*

### КУКОЛЬНЫЙ ДОМИК

Когда дорогая старая миссис Хэй вернулась в город, побывав у Барнеллов, она прислала детям кукольный домик. Он был так велик, что возчик и Пат выгрузили его во дворе, и там он стоял, упакованный, на двух деревянных коробках перед кухонной дверью. Ничего страшного не могло случиться с ним, так как было лето. Разве что запах краски был от него все время. Запах, конечно, был и, по мнению тети Берил, от него мог кто-нибудь серьезно заболеть. И когда он наконец был распакован...

Кукольный домик стоял, покрытый темной маслянистой краской, оттененный ярко-желтым. У него были две маленькие трубы, раскрашенные красным с белым и желтая лаковая дверь, похожая на ириску. Он имел четыре настоящих окна с зелеными рамами. Было также маленькое желтое крыльцо с большими каплями застывшей по краям краски.

Прекрасный, чудесный маленький домик! Ну кто еще будет думать о каком-то запахе? Ведь это частица счастья, частица новизны.

— Кто-нибудь, откройте его скорее!

Крючок на боковой стенке заело. Пат отковырнул его своим перочинным ножом, и вся передняя стенка откинулась, и сразу стало возможно разглядеть внутри гостиную, столовую, кухню и две спальни. Вот как должен открываться дом! Почему все дома не открываются так, как этот? Так гораздо интереснее, чем вглядываться сквозь приоткрытую дверь в маленькую прихожую с вешалкой для шляп и дву-



мя зонтиками. Это то самое, что ты так хочешь узнать о доме, когда берешься за дверной молоток. Может быть, именно этим способом Бог ночью открывает дома, обходя их вместе с ангелами...

“Ох!” — воскликнули дети Барнеллов в восторге. Это было удивительно, даже слишком великолепно. В жизни ничего похожего они не видели. Все комнаты в доме были оклеены обоями, на стенах висели картины в золотых рамах. Везде, кроме кухни — красные ковры на полу; кресла красного плюша в гостиной, зеленого в столовой; кровати с настоящими покрывалами, детская колыбель, печь, кухонный шкаф с крошечными тарелками и одним большим кувшином. Но что Кезии понравилось больше всего, ужасно понравилось — это лампа в столовой; изысканная маленькая янтарная лампа с белым абажуром, стоявшая посреди стола. Она, казалось, только и дожидалась того, чтобы ее зажгли, хотя она, конечно, не горела. Внутри ее было что-то налито и если лампу потрясти, то жидкость внутри ее двигалась (перемещалась).

Куклы “мама” и “папа”, словно без сознания растянувшиеся в гостиной, и две куклы детей, “спящих” наверху, были слишком велики для кукольного домика. Они были не такие, как хотелось бы. Но лампа была замечательна. Она как бы улыбалась Кезии, говоря “я здесь живу”. Лампа была настоящей.

Детям Барнеллов было трудно отправиться в школу следующим утром. Они горели желанием перед всеми похвастаться своим кукольным домиком до звонка.

— Рассказывать буду я, — сказала Изабелл, — потому что я старше. Можете потом добавлять. Но я буду первой.

Делать было нечего. Изабел была старше и всегда права, а Лотти и Кезия хорошо знали, какую власть

имеют те, кто старше. Они молча шли сквозь густые лютики вдоль дороги.

— И я выберу тех, кто пойдет их смотреть первыми. Мама сказала, мне можно.

Как у них было договорено, пока кукольный домик стоит во дворе, они могут приглашать по две подружки из школы посмотреть на него. Не оставаться на чай, конечно, или проходить в дом, а только постоять тихо во дворе, пока Изабелл показывает домик, а Лотти и Кезия восторженно наблюдают.

Но как они не спешили, дойти до конца длинного забора игровой площадки для мальчиков, звонок уже прозвенел. Они успели только снять шляпы и построиться в линейку для переклички. Но ничего. Изабелл, стараясь казаться как можно более важной и таинственной, шепнула девочкам возле нее: “Есть о чем поговорить на перемене”.

Перемена наступила, и Изабелл тут же окружили. Девочки из ее класса наперебой старались обнять ее, пройтись с ней, стать ее подругой. Она организовала себе что-то типа “свиты” при дворе под огромными соснами на краю площадки для игр. Толкаясь и хихикая, девчонки все столпились там. И только две, маленькие девочки Келви, как всегда остались в стороне. Они хорошо знали, что им лучше не приближаться к Барнеллам.

На самом деле школа, в которую ходили дети Барнелллов, была не той, которую выбрали бы их родители, если бы у них был выбор. Но его не было. Это была единственная школа на всю округу, и поэтому здесь вперемежку учились вместе дети, жившие по соседству: дочери судьи, лавочника, доктора, молочника. Было там и несколько неотесанных мальчишек. Но границу надо было где-то провести, и ее провели по детям Келви. Многим детям, включая Барнеллов, не разрешалось даже разговаривать с ними. И так

как именно они диктовали правила поведения, Келви приходилось избегать всех. Даже учитель по-одному говорил с ними, и по-другому с остальными детьми.

Они были детьми маленькой, энергичной прачки, каждый день обходившей дома в поисках работы. Это было всем известно. Но никто не знал точно, где же мистер Келви. Поговаривали, что он в тюрьме. Стало быть, они были детьми прачки и арестанта. Хорошенькая компания для других детей! Трудно было понять, для чего миссис Келви так одевала своих дочерей. Они были одеты в обноски, которые давали люди, у которых их мать работала. Например Лил, которая была полной, некрасивой девочкой с большими веснушками, ходила в школу в одежде, выкроенной из зеленой скатерти Барнеллов с красными плюшевыми рукавами от занавесок Логанов. На ее высокой макушке торчала взрослая женская шляпа, ранее принадлежавшая почтмейстерше миссис Леки. Она была повернула задом наперед и увенчана большим алым пером. Господи, каким чучелом она выглядела! Это было даже не смешно. А ее младшая сестра Эльза ходила в длинном белом платье, похожем на ночную сорочку и мальчишеских ботинках. Но на Эльзу что ни надевай, все равно будет выглядеть странно. Она этакая маленькая сова. Никто никогда не видел ее улыбки; она едва ли могла говорить. Она всегда ходила, держась за кусок платья Лил. Если Лил куда-нибудь шла, та следовала за ней. На площадке, по дороге в школу и из школы Лил всегда шла впереди, а Эльза сзади. Если ей что-нибудь было нужно, или она уставала, то дергала Лил, и та останавливалась. Они всегда понимали друг друга.

И теперь они держались с краю, внимательно слушающая. Когда девчонки поворачивались к ним и усмехались, Лил, как обычно улыбалась своей глупой, стыдливой улыбкой, а Эльза только смотрела.

А гордый голос Изабелл тем временем продолжал вещать. Ковры, кровати с покрывалами и плита с духовкой произвели сенсацию.

Когда Изабелл закончила, подала голос Кезия.

— Ты забыла про лампу, Изабелл!

— Ах да. Там еще есть маленькая лампа в столовой на столе. Она из желтого стекла, с белым абажуром. Ее не отличишь от настоящей.

— Лампа — самое лучшее! — крикнула Кезия. Ей казалось, что о маленькой лампе говорили мало. Но никто не обратил внимания. Изабелл выбрала двоих, кто может этим вечером пойти и посмотреть. Ее выбор пал на Лену Логан и Эмми Кол. Но когда остальные узнали, что они тоже имеют шанс: они стали очень любезны с Изабелл. Одна за другой пытались отвести ее в сторону и сообщить по секрету: “Изабелл, ты моя подруга”.

Только маленькие Келви удалялись, забытые всеми. Они ничего больше не слышали.

# Vocabulary

## Сокращения

- a* — *adjective* — прилагательное  
*adv* — *adverb* — наречие  
*cj* — *conjunction* — союз  
*int* — *interjection* — междометие  
*n* — *noun* — существительное  
*num* — *numeral* — числительное  
*pl* — *plural* — множественное число  
*pron* — *pronoun* — местоимение  
*prp* — *preposition* — предлог  
*pp* — *past participle* — причастие прошедшего времени  
*v* — *verb* — глагол

## А

- absence* [ 'æbs(ə)ns] *n* отсутствие, пропуск  
*absolutely* [ ,æbsə 'lu:tli] *adv* совершенно  
*absurd* [əb 'sə:d] *a* нелепый, абсурдный, глупый  
*accept* [æk 'sept] *v* принимать  
*accident* [ 'æksɪd(ə)nt] *n* несчастный случай, катастрофа, авария  
*account for* [ə 'kaunt] *v* отвечать, нести ответственность  
*accuracy* [ 'ækjʊrəsi] *n* точность, правильность, тщательность  
*acknowledge* [æk 'nɒlɪdʒ] *v* признавать, сознавать  
*across* [ə 'krɒs] *adv* поперек, в ширину, крест-накрест, *prep* через  
*actual* [ 'æktjuəl], [ 'æktʃuəl] *a* подлинный, действительный, фактически существующий  
*adjective* [ 'ædʒɪktɪv] *n* грам. имя прилагательное  
*admire* [əd 'maɪə] *v* восхищаться, восторгаться, любоваться

adore [ə 'dɔ:] *v* обожать, поклоняться, преклоняться  
 adventure [əd 'ventʃə] *n* приключение  
 adverb [ 'ædvə:b] *n* грам. наречие  
 affair [ə 'feə] *n* дело  
 affection [ə 'fekʃ(ə)n] *n* привязанность, расположение, любовь, склонность, стремление  
 afternoon [a:ftə 'nu:n] *n* время после полудня  
 again [ə 'geɪn] *adv* снова, вновь, опять, еще раз  
 against [ə 'geɪnst] *prep* против  
 age [eɪdʒ] *n* возраст  
 ago [ə 'ɡəʊ] *adv* тому назад  
 agree [ə 'ɡri:] *v* соглашаться, договариваться  
 aim [eɪm] *n* цель, намерение, стремление  
 air [ 'εə] *n* воздух  
 alike [ə 'laɪk] *a* похожий, подобный, такой же  
 allow [ə 'ləʊ] *v* позволять, разрешать  
 almond [ 'ɑ:mənd] *a* миндальный, светло-коричневый  
 almost [ 'ɔ:lməʊst] *adv* почти  
 along [ə 'lɒŋ] *adv* дальше, вперед  
 alter [ 'ɔ:ltə] *v* изменять, переделывать, менять  
 amazement [ə 'meɪzmənt] *n* изумление, удивление  
 amazingly [ə 'meɪzɪŋli] *adv* изумительно, удивительно, поразительно  
 amber [ 'æmbə] *a* янтарный, желтый  
 ambition [æm 'bɪʃ(ə)n] *n* честолюбие, стремление  
 among [ə 'mʌŋ] *prep* среди, посреди, между  
 angry [ 'æŋɡrɪ] *a* сердитый, гневный, яростный  
 answer [ 'ɑ:nsə] *n* ответ, *v* отвечать  
 antique [æn 'ti:k] *a* древний, старинный, антикварный  
 appear [ə 'piə] *v* появляться, показываться  
 appearance [ə 'piə(ə)ns] *n* внешний вид, внешность, наружность  
 appreciate [ə 'pri:ʃeɪt] *v* ценить, высоко ставить  
 appropriate [ə 'prəʊpɹɪət] *a* соответствующий, подходящий; [ə 'prəʊpɹɪet] *v* присваивать

arm [a:m] рука (от плеча до кисти)  
 armful [ˈa:mful] *n* охапка, большое количество  
 arrange [əˈreɪndʒ] *v* приводить в порядок, устраи-  
 вать  
 arrive [əˈraɪv] *v* прибывать, приезжать  
 artificial [ˌɑ:tɪˈfɪʃ(ə)l] *a* искусственный  
 asleep [əˈslɪp] *a* спящий  
 astonishing [əˈstɒnɪʃɪŋ] *a* удивительный, изумитель-  
 ный  
 astonishingly [əˈstɒnɪʃɪŋli] *adv* удивительно  
 astound [əˈstaʊnd] *v* поражать, изумлять  
 attend [əˈtend] *v* прислуживать  
 attendant [əˈtendənt] *n* обслуживающее лицо, обслу-  
 живающий персонал  
 attention [əˈtenʃ(ə)n] *n* внимание  
 attentively [əˈtentɪvli] *adv* внимательно, вежливо,  
 предупредительно  
 attitude [ˈætɪtju:d] *n* отношение, позиция  
 attract [əˈtrækt] *v* притягивать, привлекать, пле-  
 нять, прельщать  
 attraction [əˈtrækʃ(ə)n] *n* притяжение, тяготение  
 authority [ɔ:ˈθɔ:nti] *n* власть, право, полномочие  
 awful [ˈɔ:ful] *a* ужасный, отвратительный

## В

backwards [ˈbækwədʒ] *adv* назад  
 bake [ˈbeɪk] *v* печь(ся), запекать(ся), выпекать(ся)  
 band [bænd] *n* тесьма, лента  
 bang [bæŋ] *v* ударить, стукнуть, бить  
 bare [beə] *a* нагой, обнаженный  
 basin [ˈbeɪsn] *n* бассейн  
 battered [ˈbætəd] *pp* потрепанный, изношенный,  
 быть плохо одетым  
 beam [ˈbi:m] *v* сиять, улыбаться  
 bear [beə] *v* (bore; born) переносить, терпеть, выно-  
 сить

beastly [ˈbi:s(t)li] *a* гадкий, ужасный; *adv* ужасно  
 страшно, крайне  
 bed-clothes [ˈbedklaʊðz] *n pl* постельное белье и одея-  
 ло  
 beetle [ˈbi:tl] *n* жук  
 beggar [ˈbegə] *n* нищий, бедняк  
 begin [biˈɡɪn] *v* (began, begun) начинать, приступать  
 behaviour [biˈheɪvjə] *n* поведение, поступки  
 behind [biˈhaɪnd] *adv* сзади, позади  
 beings (human) [bi:ɪŋ] *n* люди  
 belief [biˈli:f] *n* вера, убеждение  
 believe [biˈli:v] *v* верить  
 below [biˈləʊ] *prep* внизу  
 bend [bent, bent] [bend] *v* сгибаться, наклоняться  
 beyond [biˈjɒnd] *adv* вне, за пределами, дальше, на  
 расстоянии  
 biscuit [ˈbɪskɪt] *n* сухое печенье, крекер  
 bite (bit, bit) [baɪt] *v* кусать  
 bitter [ˈbɪtə] *a* горький  
 bitterly [ˈbɪtəli] *adv* горько, сильно, очень  
 blank [blæŋk] *a* чистый, незаполненный  
 blaze [bleɪz] *n* пламя, яркий огонь  
 blind [blaɪnd] *a* слепой, незрячий  
 blob [blɒb] *n* капля, цветное пятнышко  
 blush [blʌʃ] *v* краснеть, делаться красной от смуще-  
 ния, стыда; смущаться  
 boast [ˈbəʊst] *v* хвастать, хвастаться, похвляться  
 body [ˈbɒdi] *n* тело, группа людей  
 in a body — в полном составе, в совокупности  
 boot [bu:t] *n* ботинок  
 bosom [ˈbʊzəm] *n* грудь, душа  
 bourgeois [ˈbʊəʒwɑ:] *n* буржуа  
 bow [bau] *v* кланяться  
 bowl over [ˈbəʊlˈəʊvə] *v* совершенно сразить, очень  
 удивить или шокировать  
 box [bɒks] *n* коробка



branch [bra:ntʃ] *n* ветка  
 breach [bri:tʃ] *n* отверстие, пролом, брешь  
 break [ˈbreɪk] *v* (broke, broken) ломать  
 breast [ˈbrest] *n* грудь  
 breath [breθ] *n* дыхание  
 breathe [bri:ð] *v* дышать  
 breeches [ˈbri:tʃɪz] *n* бриджи  
 brick [brɪk] *n* кирпич  
 brief [brɪf] *n* краткое изложение, сводка  
 in brief — кратко  
 bright [braɪt] *a* яркий, блестящий, умный  
 brilliant [ˈbrɪljənt] *a* блестящий, выдающийся  
 bring [brɪŋ] *v* (brought, brought) приносить  
 bring back [ˈbrɪŋ ˈbæk] приносить обратно, возвра-  
     щать  
 brooch [ˈbrʊʊtʃ] *n* брошь  
 broom [bru:m] *n* метла  
 brush [brʌʃ] *v* причесывать(ся), *n* щётка  
 bully [ˈbulɪ] *a* прекрасный, хороший, первокласс-  
     ный  
 bunch [bʌntʃ] *n* букет, охапка  
 burn [bɜ:n] (burnt, burned) *v* гореть  
 to burst [bɜ:st] *v* (burst) разрываться;  
     burst into tears — залиться слезами, распла-  
     каться  
 button[bʌtn] *v* застегивать

## С

cabbage [ˈkæbɪdʒ] *n* капуста  
 cake [ˈkeɪk] *n* торт, кекс, сладкий пирог  
 captive [ˈkæptɪv] *n* пленник, пленный  
 care [kɛə] *n* забота, попечение; *v* заботиться, уха-  
     живать, беспокоиться, тревожиться, волно-  
     ваться  
 carpet [ˈkɑ:pɪt] *n* ковер  
 carriage [ˈkærɪdʒ] *n* экипаж

carry [ˈkæri] *v* нести, везти, перевозить  
 cart [kɑ:t] *n* повозка, двуколка, экипаж  
 carter [ˈkɑ:tə] *n* возчик, ломовой извозчик  
 cast [kɑ:st] *v* располагать  
 casual [ˈkæʒjuəl] *a* случайный, непреднамеренный, несерьезный  
 catch [kætʃ] *v* (caught) поймать, схватить, ловить  
 cause [kɔ:z] *v* быть причиной, служить поводом  
 certain [sə:tn] *n* нечто верное, факт  
 for certain — наверняка  
 chair [tʃɛə] *n* стул  
 chapter [ˈtʃæptə] *n* глава, раздел книги  
 character [ˈkæriktə] *n* характер, герой  
 charming [ˈtʃɑ:miŋ] *a* очаровательный, обаятельный, прелестный  
 cheek [tʃi:k] *n* щека  
 cheque-book [ˈtʃekbuk] *n* чековая книжка  
 chew [tʃu:] *v* (on, upon) жевать, пережевывать  
 child [tʃaɪld] *n* ребенок, дитя  
 chimney [ˈtʃimni] *n* труба, дымоход  
 choice [tʃɔis] *n* выбор, отбор  
 choose [tʃu:z] *v* (chose; chosen) выбирать, отбирать  
 chorus [ˈkɔ:rəs] *n* хор  
 cigarette [ˌsɪgəˈret] *n* сигарета, папироса  
 cite [saɪt] *v* ссылаться, цитировать  
 clamber [ˈklæmbə] *v* карабкаться, взбираться, цепляясь (за что-либо)  
 clap [klæp] *v* хлопать  
 clasp [kla:sp] *v* сжимать  
 clean [kli:n] *a* чистый  
 click [klɪk] *n* щелканье затвора, щеколды, щелчок  
 cling [kliŋ] *v* (clung) цепляться, держаться, хвататься  
 ся  
 cloak-room [ˈkloukru:m] *n* гардероб, раздевалка  
 cloth [klɒθ] *n* ткань  
 cloud [klaud] *n* облако

clutch [klatʃ] *v* схватить, стиснуть, зажать  
 to clutch at — схватиться, ухватиться  
 coat [ˈkəʊt] *n* верхняя одежда, пальто, куртка  
 coat-collar [ˈkəʊt ˈkɒlə] *n* воротник пальто  
 comfortably [ˈkʌmf(ə)təbli] *pp* обеспеченно, со сред-  
 ним достатком  
 concerned [kənˈsə:nd] *a* имеющий отношение (к чему-  
 либо), связанный (с чем-либо), озабоченный,  
 обеспокоенный  
 condemn [kənˈdem] *v* осуждать, порицать  
 condition [kənˈdɪʃ(ə)n] *n* состояние, положение  
 confidence [ˈkɒnfɪd(ə)ns] *n* доверие  
 connection [kəˈnekʃ(ə)n] *n* связь, соединение  
 consequence [ˈkɒnsɪkwəns] *n* следствие, последствие,  
 результат, вывод, заключение  
 consider [kənˈsɪdə] *v* рассматривать, обсуждать  
 content [kənˈtent] *a* удовлетворенный  
 content(s) [ˈkɒntent(s)] *n pl* содержание, содержимое  
 continue [kənˈtɪnju:] *v* продолжать  
 convey [kənˈveɪ] *v* переводить, сообщать, переда-  
 вать  
 cook [kuk] *n* кухарка  
 cord(s) [kɔ:d] *n* голосовые связки  
 corner [ˈkɔ:nə] *n* угол  
 correct [kəˈrekt] *a* правильный, точный, верный  
 cosy [ˈkəʊzi] *a* уютный, удобный  
 counter [ˈkaʊntə] *n* прилавок (в магазине)  
 court [kɔ:t] двор (короля), свита (короля)  
 to hold a court — устраивать прием при дворе  
 courtyard [ˈkɔ:t ˈja:d] *n* внутренний двор  
 cover [ˈkʌvə] *v* покрывать, закрывать, накрывать  
 cradle [kreɪdl] *n* колыбель, люлька  
 cream [kri:m] *n* сливки, крем  
 creamy [ˈkri:mɪ] *a* сливочный, жирный, кремовый  
 creature [ˈkri:tʃə] *n* создание, творение, живое суще-  
 ство

crop [krɒp] *v* подстригать  
 cropped hair — подстриженные волосы  
 cross [krɒs] *a* сердитый, злой, раздраженный; *v* пе-  
 ресекать, переходить  
 crude [kru:d] *a* грубый, неотесанный, невежливый  
 cruel [ˈkru:əl] *a* жестокий, безжалостный  
 crushed [kɹʌʃt] *pp* смятый  
 cry [kraɪ] *v* плакать, кричать  
 cupboard [ˈkʌbəd] *n* шкаф, буфет  
 curb [ˈkɜ:b] *n* тротуар  
 curious [ˈkjuəriəs] *a* любознательный, пытливый, лю-  
 бопытный  
 curiously [ˈkjuəriəsli] *adv* с любопытством  
 curl [kɜ:l] *n* локон, завиток  
 curtain [kə:tn] *n* штора, портьера  
 cushion [ˈkʊʃən] *n* диванная подушка

## D

dainty [ˈdeɪnti] *a* изящный, грациозный, изысканный,  
 сделанный со вкусом  
 dare [deə] *v* (dared [dɛəd]) сметь, отважиться, иметь  
 наглость  
 daring [ˈdeərɪŋ] *a* смелый, отважный, бесстрашный,  
 дерзкий  
 dark [da:k] *a* темный  
 darkness [ˈda:knɪs] *n* темнота, мрак  
 dazed [deɪzd] *pp* изумленный, потрясенный, оше-  
 ломленный  
 dazzle [dæzl] *n* ослепление, ослепительный блеск,  
*v* ослеплять блеском, великолепием, пора-  
 жать  
 dead [ded] *a* мертвый  
 deal [di:l] *v* (delt) выдавать, снабжать, распределять;  
 иметь дело (с); касаться (чего-л., кого-л.)  
 declare [dɪˈkleə] *v* заявлять, объявлять  
 deeply [ˈdi:pli] *adv* зд. очень

define [di'fain] *v* определять, дать точное определение, характеризовать  
 definition [ˌdefɪ'nɪʃ(ə)n] *n* определение  
 delicate [ˈdelɪkɪt] *a* утонченный, изысканный, тонкий (вкус), изящный  
 delicious [di'ljʊəs] *a* восхитительный, очаровательный, прелестный  
 delightful [di'laɪtʃ(ə)l] *a* восхитительный, очаровательный  
 describe [dɪs'kraɪb] *v* описывать, изображать  
 despair [dɪs'pɛə] *n* отчаяние, безысходность, безнадежность  
 development [dɪ'veləpmənt] *n* развитие, рост  
 devour [di'vaʊə] *v* пожирать, есть быстро  
 to devour smb. with one's eyes — пожирать кого-либо глазами  
 die [daɪ] *v* умирать  
 different [ˈdɪf(ə)rənt] *a* различный, разный, отличный  
 difficult [ˈdɪfɪk(ə)lt] *a* трудный, тяжелый  
 dim [dɪm] *a* слабый, бесцветный, серый, скучный  
 dimly [dɪmli] *adv* тускло  
 dining-room [ˈdaɪnɪŋrʊm] *n* столовая (в квартире)  
 dirty [ˈdɜ:ti] *a* грязный  
 discreet [dɪs'kri:t] *a* скромный  
 discuss [dɪs'kʌs] *v* обсуждать, дискутировать  
 disobedient [ˌdɪsə'bi:djənt] *a* непослушный, непокорный  
 distinction [dɪs'tɪŋ(k)ʃən] *n* различие, распознавание, разграничение  
 do away with smb — покончить с кем-либо  
 dot [dɒt] *n* точка, пятнышко  
 doubt [daʊt] *v* сомневаться, подвергать (что-либо) сомнению, быть неуверенным (в чем-либо)  
 doubtful [ˈdaʊtʃəl] *a* сомневающийся, нерешительный, колеблющийся

doubtfully [ˈdaʊtəfəli] *adv* неопределенно, подозре-  
тельно, сомнительно  
downstairs [ˈdaʊnˈsteəz] *n* низ, нижний этаж  
drag [dræg] *v* тащить, волочить, с трудом перестав-  
лять  
draw [drɔ:] *v* (drew drawn) тянуть, тащить, задержи-  
вать (занавески шторы)  
draw back [ˈdrɔːˈbæk] *v* отодвинуть назад, отводить  
назад; draw into — вовлечь, втянуть  
drawer [drɔːə] *n* выдвижной ящик (комода)  
drawing-room [ˈdrɔːɪŋrʊm] *n* гостиная  
dreadful [ˈdredfʊl] *a* ужасный, страшный, грозный  
dreadfully [ˈdredfʊli] *adv* ужасно, страшно, отврати-  
тельно  
dreamy [driːmi] *a* мечтательный, полный грез, убаю-  
кивающий, успокаивающий  
dress [dres] *n* платье  
dresser [ˈdresə] *n* кухонный стол с полками для посу-  
ды, кухонный шкаф (для посуды)  
dressing table [ˈdresɪŋˌteɪbl] *n* туалетный столик с зер-  
калом  
drive [draɪv] *v* (drove, driven) водить, управлять  
drunken [ˈdrʌŋkən] *a* пьяный  
duck [dʌk] *n* душка, прелесть, чудо  
during [ˈdjuəriŋ] *prep* в продолжение, в течение, во  
время  
dusk [dʌsk] *n* сумерки, сумрак  
dusky [ˈdʌski] *a* сумеречный, темный, неясный, ту-  
манный

## Е

each [iːtʃ] *a* каждый, любой  
ear [ɪə] *n* ухо  
edge [ədʒ] *n* край; *v* медленно продвигаться  
edit [ˈedit] *v* редактировать, издавать  
effort [ˈefət] *n* усилие, напряжение, попытка

elbow [ˈelbou] *n* локоть

eldest [ˈeldɪst] *a* самый старший

elegant [ˈelɪɡənt] *a* эlegantный, изящный

embrace [ɪmˈbreɪs] *v* обнимать

emerge [ɪˈmædʒ] *v* появляться, показываться, выходить (откуда-либо)

enamel [ɪˈnæm(ə)l] *n* эмаль, глазурь, финиш

encourage [ɪnˈkʌrɪdʒ] *v* ободрять, вселять мужество

enjoy [ɪnˈdʒɔɪ] *v* получать удовольствие, наслаждаться

enormous [ɪˈnɔ:məs] *a* громадный, огромный, грандиозный

enough [ɪˈnʌf] *adv* достаточно

enter [ˈentə] *v* входить

enthusiastically [ɪnˈθju:zɪˈæstɪkəlɪ] *adv* восторженно, с восторгом, с радостью, с энтузиазмом

entirely [ɪnˈtaɪəli] *adv* совершенно, всецело, вполне, совсем

evaluate [ɪˈvæljuet] *v* оценивать

event [ɪˈvent] *n* событие, важное явление

eventful [ɪˈventfʊl] *a* полный событий, богатый событиями

ever [ˈevə] *adv* когда-либо, когда бы то ни было

exactly [ɪɡˈzæktli] *adv* в сущности, строго говоря

examine [ɪɡˈzæmɪn] *v* рассматривать, осматривать, обследовать

example [ɪɡˈzɑ:mpəl] *n* пример, образец

excellent [ˈeksələnt] *a* превосходный, отличный, великолепный

except [ɪkˈsept] *prep* кроме

excessive [ɪkˈsesɪv] *a* чрезмерный, излишний, избыточный

excited [ɪkˈsaɪtɪd] *pp* возбужденный, взволнованный

excuse [ɪksˈkju:s] *n* извинение, оправдание

exhausting [ɪɡˈzɔ:stɪŋ] *a* утомительный, невыносимый

exotic [ɪɡˈzɒtɪk] *a* экзотический, экстравагантный

expand [iks 'pænd] *v* расширять, развивать  
 expect [iks 'pekt] *v* ожидать  
 experience [iks 'riəɪəns] *n* опыт  
 explain [iks 'pleɪn] *v* объяснять  
 explore [iks 'plɔ:] *v* исследовать, изучать  
 express [iks 'pres] *v* выражать, отражать, изображать  
 expression [iks 'preʃ(ə)n] *n* выражение  
 exquisite ['ekskwɪzɪt] *a* изысканный, утонченный, тонкий, изящный, совершенный  
 exquisitely ['ekskwɪzɪtli] *adv* изысканно. утонченно, тонко, изящно  
 extent [iks 'tent] *n* протяженность, степень, мера  
 extraordinarily [iks 'trɔ:dnrɪli] *adv* необычайно, удивительно  
 extraordinary [iks 'trɔ:dnrɪ] *a* необычный, замечательный, выдающийся  
 extremely [iks 'tri:mli] *adv* чрезвычайно, в высшей степени

## F

fail [feɪl] *v* терпеть неудачу, не сбываться, не удаваться  
 faint [feɪnt] *v* падать в обморок, терять сознание  
 fairy ['feəri] *n* фея, волшебница; *a* волшебный, сказочный, воображаемый  
 fall [fɔ:l] *v* (fell, fallen) падать  
     to fall into line (place) — построиться, встать на место  
 fame [feɪm] *n* слава  
 familiar [fə 'mɪljə] *a* близкий, хорошо знакомый  
 famous ['feɪməs] *a* знаменитый, прославленный, известный  
 fan [fæn] *n* веер, *v* обмахивать(ся)  
 far [fɑ:] *adv* далеко  
 fascinating ['fæsɪneɪtɪŋ] *a* очаровательный, обворожительный, пленительный, увлекательный, захватывающий



fast [fɑ:st] *adv* прочно, крепко, твердо

fat [fæt] *a* жирный, толстый, пухлый, откормленный

fault [fɔ:lt] *n* недостаток, дефект, вина, ошибка

feature [ˈfi:tʃə] *n pl* черты, особенность, характерная черта

feel [fi:l] *v* (felt) чувствовать, ощущать

feeling [ˈfi:liŋ] *n* ощущение, чувство, сознание, эмоции

festive [ˈfestiv] *a* праздничный, веселый

fight [fait] *v* (fought) воевать, сражаться, бороться

fill [fil] *v* наполнять

fill in — заполнять

filled — наполненный

finger [ˈfiŋgə] *n* палец

fingertip [ˈfiŋgətɪp] *n* кончик пальца

fire [ˈfaɪə] *v* зажигать, разжигать

firm [ˈfɜ:m] *a* твердый, крепкий

flag [flæg] *v* зд. ослабевать, уменьшаться, (об интересе, энтузиазме)

flattering [ˈflætəriŋ] *a* льстивый

float [flaʊt] *v* плавать, плыть, нестись (по течению), держаться на поверхности, затоплять

floor [flɔ:] *n* этаж

flour [flaʊə] *n* (пшеничная) мука

flowery [ˈflaʊəri] *a* покрытая цветами

fly [flaɪ] *v* (flew; flown) летать, лететь

fold [fould] *v* завертывать

follow [ˈfɒləʊ] *v* следовать, идти следом (за кем-либо)

following [ˈfɒləʊ(ɪ)ŋ] *a* следующий; *prep* после, вслед за

to be fond of smb, smth [fɒnd] *v* любить кого-либо, что-либо, увлекаться чем-либо

foot [fʊt] *n* (*pl* feet) нога, ступня

footman [ˈfʊtmən] *n* лакей (ливрейный)

force [fɔ:s] *n* сила; *v* заставлять, принуждать

forcefully [ˈfɔːsful] *adv* убедительно, действительно  
 forehead [ˈfɒrɪd] *n* лоб  
 foreword [ˈfɔːwɜːd] *n* предисловие, введение  
 forgive [fəˈɡɪv] *v* (forgave; forgiven) прощать  
 fork [fɔːk] *n* вилка  
 fortunate [ˈfɒtʃnɪt] *a* счастливый, удачный  
 frail [ˈfreɪl] *a* хрупкий  
 frame [ˈfreɪm] *n* рама, рамка  
 freckle [ˈfrekl] *n* веснушка  
 friendly [ˈfrendli] *a* дружеский, дружественный, благоприветный  
 frighten [ˈfraɪn] *v* пугать  
     to be frightened of smth бояться чего-либо  
 frightful [ˈfraɪtful] *a* страшный, ужасный, безобразный, уродливый  
 frightfully [ˈfraɪtfuli] *adv* ужасно, страшно  
 front [frʌnt] *n* перед, передняя сторона  
 frown [ˈfraʊn] *n* хмурить брови  
 fuel [ˈfjuəl] *n* топливо, горючее; *v* заправлять горючим или топливом, питать, поддерживать  
 full [ful] *a* полный, наполненный до краев  
 fur [fɜː] *n* мех  
 furious [ˈfjuəriəs] *a* разъяренный, взбешенный  
 furniture [ˈfɜːnɪtʃə] *n* мебель, обстановка

## G

gasp [gɑːsp] *v* дышать с трудом, задыхаться, ловить воздух  
 gaze [geɪz] *v* (at, into, about, on, upon) пристально глядеть, вглядываться, глазеть  
 gem [dʒem] *n* жемчужина  
 general [ˈdʒen(ə)r(ə)l] *a* общий, всеобщий  
 generous [ˈdʒen(ə)rəs] *a* великодушный, благородный  
 gently [ˈdʒentli] *adv* мягко, тихо, спокойно, кротко, нежно  
 geranium [dʒɪˈreɪnjəm] *n* герань

get up [get 'ʌp] *v* зд. наводить блеск, порядок  
 ghastly ['gastli] *adv* страшно, ужасно; а страшный,  
 ужасный, отвратительный  
 giggle ['gigl] *v* хихикать, глупо или льстиво смеяться  
 give up ['giv 'ʌp] *v* (gave; given) отказываться, усту-  
 пить, сдавать, махнуть рукой  
 glass [glas] *n* стекло; а стеклянный  
 glaze [gleiz] *n* глазурь  
 globe [gloub] *n* шар, глобус  
 glove [glv] *n* перчатка  
 go off the handle [gou] *v* (went, gone) выйти из себя  
 godmother ['god ,mʌðə] *n* крестная мать  
 gold [gould] *a* золотой  
 grass [gras] *n* трава  
 gratify ['grætɪfaɪ] *v* радовать  
 greet ['gri:t] *v* здороваться, приветствовать  
 grey [greɪ] *a* серый  
 groan [groun] *v* стонать, тяжело вздыхать  
 grow [grou] *v* (grew; grown) расти, увеличиваться,  
 усиливаться  
 grow up *v* вырастать, становиться взрослым  
 guest [gest] *n* гость  
 guinea ['gɪni] *n* гиней (английская денежная едини-  
 ца и монета = 21 шиллингу)  
 guy [gai] *n* пугало, чучело

## Н

hair [heə] *n* волосы  
 half [haf] *n* половина; *adv* наполовину  
 hall [hɔ:l] *n* зал, прихожая  
 handkerchief ['hæŋkətʃɪf] *n* носовой платок  
 handle ['hændl] *n* ручка, рукоятка  
 hang [hæŋ] *v* (hung; hanged) вешать, висеть  
 happen ['hæpən] *v* случаться, происходить  
 hard [had] *a* твердый, трудный, тяжелый

hardly [ˈhɑ:dlɪ] *adv* едва

harm [hɑ:m] *n* вред, ущерб

hat [hæt] *n* шляпа

hate [heit] *v* ненавидеть, не выносить

hateful [ˈheitfʊl] *a* ненавистный, омерзительный, отвратительный

hat-stand [ˈhætstænd] *n* стоячая вешалка (для пальто и шляп)

head [hed] *n* голова

heart [hɑ:t] *n* сердце

heaven [hevɪn] *n* небо; Good Heavens! О боже! Боже мой!

heavy [ˈhevi] *a* тяжелый

help [help] *n* помощь

hen [hen] *n* курица

hesitate [ˈheziteit] *v* колебаться

hidden [hɪdn] *pp* спрятанный, скрытый, тайный

hiss [his] *v* шипеть, свистеть

hold [hould] *v* (held; held) держать

to hold on — *v* держаться, вцепиться (во что-либо)

hook [huk] *n* крючок, крюк

horrible [ˈhɒrəblɪ] *a* ужасающий, вселяющий ужас, страшный

horrid [ˈhɒrɪd] *a* противный, отталкивающий

horror [ˈhɒrə] *n* отвращение, ужас, омерзение

horse [hɔ:s] *n* лошадь

huddle [hʌdl] *n* куча, свалка

huge [hju:dʒ] *a* огромный, громадный, гигантский, колоссальный

hum [hʌm] *v* напевать, петь без слов, мурлыкать, петь с закрытым ртом

human being [ˈhju:mənˈbi:ɪŋ] *n* человек

hurry [ˈhʌpɪ] *n* спешка, торопливость, поспешность; *v* спешить, торопиться

husky [ˈhʌskɪ] *a* хриплый, сиплый (голос)

- ice [aɪs] *n* лед
- ill [ɪl] *a* больной, нездоровый
- illness [ɪlnɪs] *n* болезнь, заболевание
- imagination [ɪˌmæʒɪˈneɪʃ(ə)n] *n* воображение, фантазия
- immense [ɪˈmens] *a* огромный, колоссальный, громадный
- imploring [ɪmˈplɔːrɪŋ] *a* умоляющий, молящий
- importance [ɪmˈpɔːt(ə)ns] *n* значение
- impossible [ɪmˈpɒsəbl] *a* невозможный, невыполнимый, невероятный
- impulsively [ɪmˈpʌlsɪvli] *adv* импульсивно
- incident [ˈɪnsɪd(ə)nt] *n* случай, происшествие, инцидент
- inclination [ˌɪnklɪˈneɪʃ(ə)n] *n* наклон, угол наклона; намерение
- include [ɪnˈkluːd] *v* включать, содержать
- including [ɪnˈkluːdɪŋ] *prep* включая, в том числе, вместе с тем
- inferior [ɪnˈfɪəriə] *a* находящийся ниже, низкий
- inner [ˈɪnə] *a* внутренний
- insert [ɪnˈsɜːt] *v* вставлять, вкладывать, поместить
- inside [ɪnˈsaɪd] *n* внутренняя часть, интерьер;  
*adv* внутрь, внутри
- insight [ˈɪnsaɪt] *n* проницательность, способность понимать (постигнуть)
- insist [ɪnˈsɪst] *v* настойчиво утверждать, настаивать
- instant [ˈɪnstənt] *n* момент, мгновение  
at that very instant — в (э)тот самый момент
- instead [ɪnˈsted] *adv* вместо, взамен
- interrupt [ˌɪntəˈrʌpt] *v* прерывать, приостанавливать
- introduce [ˌɪntrəˈdjuːs] *v* вводить, представлять
- irony [ˈaɪəɹəni] *n* ирония, насмешка
- irrelevant [ɪˈrelɪvənt] *a* не имеющий отношения (к чему-либо); несоответствующий, лишний, ненужный

italicize [ɪˈtælisaɪz] *v* выделять курсивом; подчерки-  
вать, выделять

## J

jangle [ˈdʒæŋɡl] *v* издавать резкие нестройные звуки

jar [dʒɑ:] *n* кувшин

jerk [dʒɜ:k] *v* резко дергать, толкать, поворачивать,  
швырять

join [dʒɔɪn] *v* соединять, связывать

jolly [ˈdʒɒli] *a* веселый, радостный, шумный, празд-  
ничный

joy [dʒɔɪ] *n* радость, веселье, удовольствие

judge [dʒʌdʒ] *v* судить, считать

judgement [ˈdʒʌdʒmənt] *n* суждение, мнение

jug [dʒʌɡ] *n* кувшин, кружка

jump [dʒʌmp] *v* прыгать

jump up подпрыгивать

## K

keep [ki:p] *v* (kept) держать, иметь, хранить

keeping [ˈki:piŋ] *n* хранение

key [ki:] *n* ключ

kind [kaɪnd] *a* добрый, сердечный, ласковый, любез-  
ный, внимательный; *n* сорт, класс, разряд, ха-  
рактер, вид, род

kindly [ˈkaɪndli] *adv* доброжелательно, сердечно, лю-  
безно; *a* добрый, мягкий, добродушный, дру-  
желюбный

kiss [kɪs] *v* целовать

kitchen [ˈkɪtʃɪn] *n* кухня

knee [ni:] *n* колено

kneel [ni:l] *v* (kneeled, knelt) становиться на колени

knife [naɪf] *n* нож

knock [nɒk] *n* стук; *v* стучать

# L

- lace [leɪs] *n* кружево, кружева
- lacquer ['lækə] *n* лак, глазурь, политра; *v* покрывать лаком, глазурью, лакировать
- lad [læd] *n* парень
- lane [leɪn] *n* переулок, узкая улочка
- languid ['læŋɡwɪd] *a* слабый, истомленный, вялый, безжизненный
- languor ['læŋɡə] *n* вялость, усталость, тишина, томность, мечтательное настроение
- large [la:dʒ] *a* большой, крупный  
at large — целиком, во всем объеме
- last [lɑːst] *a* последний
- late [leɪt] *a* поздний
- laugh [lɑːf] *n* смех; *v* смеяться
- lawn [lɔːn] *n* лужайка с подстриженной травой, газон
- lead [liːd] *v* (led) вести, показывать путь, руководить, возглавлять
- lean [liːn] *a* худой, тощий
- lean [liːn] *v* (leaned, leant) *v* наклоняться, опираться  
lean against — прислоняться
- leap [liːp] *v* (leapt, leaped) прыгать, скакать
- leaping ['liːpɪŋ] *a* прыгающий
- not in the least [liːst] — ни в малейшей степени, ничуть, нисколько
- leg [leg] *n* нога
- let [let] *v* (let) пускать, впускать, разрешить, позволить
- lid [lɪd] *n* крышка, подставка
- light ['laɪt] *v* (lit, lighted) зажигать, загораться, освещать
- light ['laɪt] *a* легкий  
to feel lighter — чувствовать легче
- lighting ['laɪtɪŋ] *n* освещение
- like ['laɪk] *a* подобный, похожий

lilac [ˈlaɪlək] *n* сирень, сиреневый цвет  
 lip [lɪp] *n* губа  
 listless [ˈlɪstlɪs] *a* вялый, апатичный, безразличный,  
 равнодушный  
 lively [ˈlaɪvli] *a* живой, полный сил  
 locate [ˈlo(u)ˈkeɪt] *v* находиться  
 long [lɒŋ] *v* страстно желать, стремиться  
 to look after smb, smth [lʊk ˈɑftə] *v* присматривать,  
 ухаживать за кем-то, заботиться о ком-то  
 lose [luːz] *v* (lost) терять  
 loud [laʊd] *a* громкий, шумный  
 lovely [ˈlʌvli] *a* красивый, очаровательный, привле-  
 кательный  
 low [ləʊ] *a* низкий, негромкий

## М

maid [meɪd] *n* служанка, горничная, прислуга  
 make up [ˈmeɪkʌp] *v* наворачивать, восполнять  
 mantelpiece [ˈmæntlpiːs] *n* каминная доска  
 marble [ˈmɑːbl] *n* мрамор  
 to be married [ˈmæɪd] *a* быть замужем, быть жена-  
 тым  
 marvellous [ˈmɑːvɪləs] *a* изумительный, удивитель-  
 ный, чудесный  
 matter [ˈmætə] *v* иметь значение  
 it doesn't matter — это не имеет значения, это  
 неважно  
 mean [miːn] *a* посредственный, плохой, слабый;  
*v* (meant) намереваться, иметь в виду  
 meaning [ˈmiːnɪŋ] *n* значение  
 melt [melt] *v* таять  
 mind [maɪnd] *n* ум, разум, мысли; *v* заботиться, вол-  
 новаться, беспокоиться, тревожиться, обра-  
 щать внимание  
 minute [maɪˈnjuːt] *a* мелкий, мельчайший, крошеч-  
 ный



mirror [ˈmɪrə] *n* зеркало  
 mistake [mɪsˈteɪk] *n* ошибка, недоразумение, заблуждение  
 mix [mɪks] *v* смешивать, мешать, соединять, сочетать  
 mixture [ˈmɪkstʃə] *n* смесь  
 modify [ˈmɒdɪfaɪ] *v* модифицировать, видоизменять, смягчать, сжимать, определять  
 move [muːv] *v* двигать, передвигать, перемещать  
 muff [mʌf] *n* муфта  
 murmur [mɜːmər] *n* шепот, бормотание; *v* говорить тихо, шептать, бормотать  
 mute [mjʊt] *a* немой  
 mutton [mʌtn] *n* баранина  
 mutual [ˈmjʊtʃʊəl] *a* взаимный, обоюдный  
 mysterious [mɪˈstɪəriəs] *a* таинственный, непостижимый

## N

napkin [ˈnæpkin] *n* салфетка  
 narrative [ˈnærətɪv] *a* повествовательный  
 natural [ˈnætʃr(ə)l] *a* естественный, природный, настоящий, натуральный  
 naughty [ˈnɔːti] *a* непослушный, шаловливый, капризный  
 near [nɪə] *adv* близко, недалеко, подле  
 nearly [ˈniəli] *adv* почти, чуть не, приблизительно  
 necessary [ˈnesəsəri] *a* необходимый, нужный, неотъемлемый  
 necessity [nɪˈsesəti] *n* необходимость, нужда, настоятельная потребность  
 neck [nek] *n* шея  
 neighbour [ˈneɪbə] *a* соседний; *v* граничить, соседствовать  
 neighbourhood [ˈneɪbəhʊd] *n* соседство, близость  
 nest [nest] *n* гнездо

net [net] *в* ловить или поймать в сети, ловушку,  
 западню  
 newness [ˈnju:nɪs] *н* повозка  
 newspaper [ˈnju:s,peɪpə] *н* газета  
 night-gown [ˈnaɪtgaʊn] *н* длинная ночная рубашка  
 night-light [ˈnaɪtlaɪt] *н* ночник  
 nod [nɒd] *в* кивать головой  
 to nod to smb кивнуть кому-либо  
 noise [nɔɪz] *н* шум, гам, крик, галдеж; *в* шуметь, кри-  
 чать, галдеть  
 notice [ˈnəʊtɪs] *в* замечать  
 notion [ˈnəʊʃn] *н* понятие, представление, фанта-  
 зия, заблуждение, каприз  
 nourishing [ˈnʌʃɪŋ] *а* сытый, питательный  
 nudge [nʌdʒ] *н* легкий толчек локтем (для привле-  
 чения внимания)  
 to give a nudge — подтолкнуть локтем; *в* слег-  
 ка подталкивать локтем (чтобы привлечь вни-  
 мание)  
 nursery [ˈnɜ:s(ə)rɪ] *н* детская (комната)  
 nut [nʌt] *н* орех

## О

obvious [ˈɒvɪəs] *а* явный, очевидный, ясный, понят-  
 ный  
 occasion [əˈkeɪʒn] *н* случай  
 on occasion — при случае, при (определенных)  
 обстоятельствах  
 occupation [ˌɒkjʊˈreɪʃn] *н* занятие, род или вид дея-  
 тельности, занятий; профессия  
 occurrence [əˈkʌrəns] *н* случай, явление, происшеств-  
 вие  
 oil [ɔɪl] *н* масло  
 oily [ˈɔɪli] *а* масляный, маслянистый  
 opinion [əˈpɪnjən] *н* мнение, взгляд  
 in my opinion — по-моему, мне кажется

oppose [ə'rouz] *v* противиться, сопротивляться,  
 быть против  
 opposite [ 'ɔ:pəzɪt] *a* находящийся напротив, проти-  
 воположный; *adv* напротив, против (друг дру-  
 га)  
 order [ 'ɔ:də] *v* приказывать, распоряжаться  
 ought to [ 'ɔ:t] *v* выражает долженствование  
 you ought to do — вам следовало бы, вы долж-  
 ны сделать что-либо  
 outlook [ 'autluk] *n* точка зрения  
 overwhelm [ ,əuvə 'welɪm] *v* поражать, ошеломлять,  
 потрясать  
 owe [ ou] *v* быть должным, задолжать  
 owl [aul] *n* сова  
 own [oun] *n* собственность, принадлежность; *a* свой  
 собственный, принадлежащий (кому-либо,  
 чему-либо)

## Р

pain [peɪn] *n* боль  
 paint [peɪn] *n* краска; *v* красить, раскрашивать, рас-  
 писывать  
 pale [peɪl] *a* бледный  
 palm [pɑ:m] *n* ладонь  
 pang [pæŋ] *n* внезапное проявление эмоции  
 paper [ 'peɪpə] *n* обои; *v* обклеивать обоями  
 to paste (to cover with) paper — наклеивать  
 обои  
 paraphrase [ 'pærəfreɪz] *v* перефразировать  
 part [pɑ:t] *n* часть; *v* расставаться  
 participle [ 'pɑ:tsɪpl] *n* причастие  
 particular [pə 'tɪkjulə] *a* особый, особенный, специ-  
 фический, исключительный, заслуживающий  
 особого внимания  
 party [ 'pɑ:tɪ] *n* прием гостей, вечеринка, праздник  
 pass [pɑ:s] *v* идти, проходить мимо

past [pɑːst] *adv* мимо

patience [ˈpeɪʃ(ə)ns] *n* терпение, терпеливость, настойчивость, упорство

pavement [ˈpeɪvmənt] *n* тротуар

pearl [pɜːl] *n* жемчуг

peculiar [pɪ ˈkjuːliə] *a* специфический, особенный, своеобразный, принадлежащий, присущий или свойственный определенному лицу, предмету

peer [ˈpiə] *v* вглядываться, всматриваться

penknife [ˈpennnaɪf] *n* перочинный нож

perch on smth [pɜːtʃ] *v* сидеть на чем-то, взгромоздиться

to perch one's hat on — надеть шляпу

perfect [ˈpɜːfɪkt] *a* совершенный, безупречный, идеальный, прекрасный, замечательный

perhaps [pə ˈhæps] *adv* возможно, пожалуй, может быть

periodical [ˈpiəriəd ˈɔːdɪk(ə)l] *n* периодическое издание, журнал; *a* периодический

persist [pə ˈsɪst] *v* сохранять(ся)

personal [pɜːsnl] *a* личный, персональный

personality [ˈpɜːsə ˈnælɪti] *n* личность, индивидуальность

pet [pet] *n* (любимое) домашнее животное; *a* домашний (о животных)

petal [ˈpetl] *n* лепесток

phrase [freɪz] *n* словосочетание, выражение

picking [ˈpɪkɪŋ] *n* (pl) остатки, объедки

pick up [ˈpɪk ʻʌp] *v* поднимать, подбирать; *n* случайное знакомство

picture [ˈpɪktʃə] *n* картина

piece [piːs] *n* кусок, часть

pinafore [ˈpɪnəfɔː] *n* передник, фартук

pine-tree [ˈpaɪntriː] *n* сосна

pink [pɪŋk] *a* розовый

plain [pleɪn] *a* зд. некрасивый  
 playground ['pleɪgraʊnd] *n* игровая площадка  
 pleasant ['pleznt] *a* приятный, милый, славный, сим-  
 патичный  
 pleased ['pli:zd] *pp* довольный  
 pleasure ['pleʒə] *n* удовольствие, наслаждение  
 plot [plɒt] *n* фабула, сюжет  
 plump [plʌmp] *a* полный, пухлый, толстый  
 plush [plʌʃ] *n* плюш; *a* плюшевый  
 ply [plaɪ] *v* потчевать, усиленно угощать, усердно  
 кормить и поить  
 point [pɔɪnt] *v* показывать  
 point at, to, out — показывать, указывать на  
 что-либо, кого-либо  
 poor [puə] *a* бедный, несчастный  
 porch [pɔ:tʃ] *n* крыльцо, подъезд  
 possible ['pɒsəbl] *a* возможный, вероятный  
 postmistress ['pəʊst 'mɪstrɪs] *n* начальница почтового  
 отделения  
 pot [pɒt] *n* горшок  
 power [paʊə] *n* сила, мощь  
 practical ['præktɪk(ə)] *a* практический, удобный, по-  
 лезный  
 prayer [preɪ] *n* молитва  
 preceding [pri:'si:dɪŋ] *a* предыдущий, предшествую-  
 щий  
 precious ['preʃəs] *a* драгоценный, дорогой, любимый  
 preparation [ˌprepə'reɪʃ(ə)n] *n* подготовка, пригото-  
 вление  
 prepare [prɪ'reɪ] *v* приготавливать, подготавливать,  
 готовить  
 preposition [ˌprepə'zɪʃ(ə)n] *n* грам. предлог  
 present ['preznt] *n* настоящее (время)  
 presently ['prez(ə)ntli] *adv* вскоре, через минуту, те-  
 перь, сейчас, ныне  
 preserve [prɪ'zɜ:v] *v* сохранять, оберегать, хранить,  
 поддерживать

press [pres] *у* жать, нажимать, надавливать, оказывать давление, прижимать, давить  
 pressure [ˈpreʃə] *п* давление, сжатие, воздействие, нажим  
 pretence [priˈtens] *п* притворство, обман, отговорка, предлог  
 pretend [priˈtend] *у* притворяться, делать вид, использовать в качестве предлога  
 pretty [ˈprɪti] *п* прелесть; *а* милый, прелестный, привлекательный, хорошенький, симпатичный  
 price [praɪs] *п* цена  
 pride [praɪd] *п* гордость, чувство гордости  
 pride (on, upon, in) *у* гордиться  
 primrose [ˈprɪmrouz] *п* примула  
 prise=prize [praɪz] *у* высоко оценить, оценивать  
 proceed [prəˈsiːd] *у* продолжать  
 proclaim [prəˈkleɪm] *у* объявлять, провозглашать  
 prominent [ˈprɒmɪnənt] *а* заметный, известный, выдающийся  
 promise [ˈprɒmɪs] *п* обещание, перспектива, надежда; *у* обещать, давать обещание  
 prompt [prɒpt] *а* быстрый, проворный, исполнительный  
 proper [ˈprɒpə] *а* присущий, свойственный, правильный, должный  
 property [ˈprɒpəti] *п* собственность, имущество  
 protect [prəˈtekt] *у* защищать, охранять, предохранять  
 proud [praʊd] *а* гордый, надменный, высокомерный  
 prove [pruːv] *у* доказывать  
 psychological [ˌsaɪkəˈlɒdʒɪk(ə)l] *а* психологический  
 pudding [ˈpuːdɪŋ] *п* пудинг, запеканка  
 puff [pʌf] *п* выдох  
 pull [pul] *у* тянуть, тащить  
 pull off [ˈpulɒf] *у* стаскивать, снимать, срывать  
 pull up подъезжать и останавливаться у чего-либо, перед чем-либо

purpy [ˈpʌpi] *n* щенок  
purpose [ˈpɜ:pəs] *n* цель, намерение, замысел  
push [puʃ] *v* толкать, пихать  
put [put] *v* (put) класть, ставить, положить  
put down — посадить  
put into — вводить, осуществлять  
put off — откладывать, отсрочивать  
put on — надевать  
put out — высовывать, вытягивать  
put up — поднимать

## Q

quiet [ˈkwaɪət] *n* тишина, безмолвие, покой, спокойствие; *a* тихий, бесшумный, неслышный, спокойный, неподвижный; *v* успокаивать, унимать, останавливать, умирять  
quill [kwɪl] *n* перо  
quite [ˈkwaɪt] *adv* вполне, совсем, совершенно, полностью, всецело  
quote [kwout] *v* цитировать, приводить чьи-то слова, делать ссылку, ссылаться

## R

rage [reɪdʒ] *n* повальное увлечение, помешательство  
rank [ræŋk] *v* выстраивать в ряд, классифицировать  
rap [ræp] *v* слегка ударить, постукивать  
rare [rɛə] *a* редкий  
rate [reɪt] *v* оценивать, классифицировать  
rather [ˈrɑ:ðə] *adv* (обыкн. — than) лучше, скорее, охотнее, предпочтительнее  
reach [ri:tʃ] *v* достигать  
ready [ˈredɪ] *a* готовый  
reason [ˈri:zn] *n* причина, основание  
receiver [rɪˈsi:və] *n* зд. трубка (телефонная)

recite [rɪˈsaɪt] *v* читать вслух

redden [ˈredn] *v* краснеть, покраснеть

refrigerator [rɪˈfrɪdʒəreɪtə] *n* холодильник

regret [rɪˈɡret] *v* сожалеть (о чем-либо), раскаиваться

relation [rɪˈleɪʃ(ə)n] *n* отношение, связь, зависимость  
relevant [ˈrelɪvənt] *a* уместный, относящийся к делу, важный, необходимый

reluctant [rɪˈlʌktənt] *a* делающий (что-либо) с неохотой, вынужденный, неохотный

remain [rɪˈmeɪn] *v* оставаться

remark [rɪˈmɑːk] *n* замечание, наблюдение; *v* замечать, наблюдать, отмечать

remember [rɪˈmembə] *v* помнить, хранить в памяти, вспоминать

render [ˈrendə] *v* оказывать

reproduce [ˌriːprəˈdjuːs] *v* производить, порождать, воспроизводить, повторять

respect [rɪsˈpekt] *v* уважать, почитать, касаться

respectful [rɪsˈpektfʊl] *a* почтительный, вежливый

responsible [rɪsˈpɒsəbl] *a* ответственный, несущий ответственность, надежный

rest [rest] *n* остальное, остаток; (the ~) *v* отдохнуть

retort [rɪˈtɔːt] *v* отвечать резко, отвечать тем же, возразить

reveal [rɪˈviːl] *v* показывать, обнаруживать, открывать, разоблачать

ribbon [ˈrɪbən] *n* лента

ridiculous [rɪˈdɪkjʊləs] *a* смехотворный, смешной, нелепый

ridiculously [rɪˈdɪkjʊləsli] *adv* смешно, смехотворно, до смешного

right [raɪt] *a* правильный

to be all right — все хорошо, быть в порядке

ring [rɪŋ] *n* звонок, круг; *v* (rang, rung) звенеть, звонить



roll [roul] *n* булочка  
 roof [ru:f] *n* крыша  
 rope [roup] *n* веревка  
 round [raund] *prep* вокруг  
 row [rau] *n* шум, гвалт  
 rug [rʌg] *n* ковер, коврик  
 ruin [ruɪn] *v* разрушать, уничтожать  
 rush [rʌʃ] *v* бросаться, кидаться, устремляться,  
 мчаться, нестись

## S

sacrifice ['sækrɪfaɪs] *n* жертва; *v* пожертвовать  
 same [seɪm] *n* (the~) то же самое, одно и то же; *adv*  
 (the~) так же, таким же образом  
 scarcely ['skæslɪ] *adv* едва, почти  
 scarlet ['ska:ɪlɪt] *a* ярко-красный, алый, багровый, баг-  
 ряный  
 scent [sent] *n* запах, аромат, благоухание  
 scolding ['skouldɪŋ] *n* нагоняй, выговор  
 to give smb a good scolding — дать кому-либо  
 нагоняй, обругать кого-либо  
 screw [skru:] *v* (up) накрутить, навертеть, закрутить  
 search [sə:tʃ] *v* искать, отыскивать, разыскивать  
 select [sɪ 'lekt] *v* отбирать, выбирать, проводить от-  
 бор  
 seem [si:m] *v* казаться, представляться  
 sensitive ['sensɪtɪv] *a* чувствительный, нежный, впе-  
 чатлительный, чуткий  
 sentence ['sentəns] *n* грам. предложение  
 sentimental [ˌsentɪ 'mentl] *a* сентиментальный, чув-  
 ствительный  
 serious ['sɪəriəs] *a* серьезный, глубокомысленный  
 servant ['sə:v(ə)nt] *n* слуга, служанка, прислуга  
 serve ['sə:v] *v* служить, быть слугой, состоять на  
 службе

setting [ˈsetɪŋ] *n* окружение, окружающая обстановка

shadowy [ˈʃædo(u)ɪ] *a* призрачный

shake [ʃeɪk] *v* (shook, shaken) трясти, встряхивать

shamefaced [ˈʃeɪm ˈfeɪst] *a* робкий, застенчивый

shape [ʃeɪp] *n* форма, очертание

shine [ʃaɪn] *v* (shone) светить, озарять, сиять

shiver [ˈʃɪvə] *v* дрожать, вздрагивать, тряситься

shoo [ʃuː] *v* испугивать, прогонять, шикать

shoot [ʃuːt] *v* (shot) стрелять, выстрелить

shoulder [ˈʃouldə] *n* плечо

shrill [ʃrɪl] *v* пронзительно кричать

shrink [ʃrɪŋk] *v* (shrank, shrunk) сжиматься, съеживаться

shrinking [ˈʃrɪŋkɪŋ] *a* застенчивый, робкий

shy [ʃaɪ] *a* застенчивый, стеснительный, стыдливый

side [saɪd] *n* сторона

significance [sɪɡˈnɪfɪkəns] *n* важность

significant [sɪɡˈnɪfɪkənt] *a* знаменательный, важный

silence [ˈsaɪləns] *n* тишина, молчание, безмолвие

silk [sɪlk] *n* шелк; *a* шелковый

silly [ˈsɪli] *a* неумный, глупый, неразумный

silver [ˈsɪlvə] *a* серебряный

silvery [ˈsɪlv(ə)ɪ] *a* серебристый, покрытый серебром, содержащий серебро

similar [ˈsɪmɪlə] *a* похожий, подобный, соответствующий

since [sɪns] *adv* с тех пор; после (того); *prep* с, со, после

sincere [sɪnˈsɪə] *a* искренний, истинный, подлинный, настоящий

sketch [sketʃ] *n* очерк

skim [skɪm] *v* легко и плавно скользить

skin [skɪn] *n* кожа

skip [skɪp] *v* прыгать, скакать через скакалку

slab [slæb] *n* большой кусок

slam [slæm] *в* со стуком закрывать, захлопывать, бросать  
 sleeve [sliv] *н* рукав  
 slight [slait] *а* необильный, неплотный  
 slight mead [mi:l] — легкая еда  
 slip [slip] *в* скользить, быстро и плавно передвигаться  
 to slip off ускользнуть, соскользнуть, сбросить  
 smash [smæʃ] *н* грохот, стук; *в* разбить, вдребезги, ударять  
 smell [smel] *н* запах; *в* (smelt) чують, чувствовать, пахнуть  
 snap [snæp] *в* сверкать (глазами)  
 snort [snɔ:t] *в* храпеть, фыркать, пыхтеть  
 sob [sɒb] *н* рыдание, всхлипывание  
 to burst into sobs — разразиться рыданиями, разрыдаться  
 soft [sɒft] *а* мягкий, нежный, добрый, кроткий  
 solid [sɒlid] *а* твердый, плотный, сплошной  
 spare [spɛə] *в* щадить, избавить  
 sparkle [spɑ:kl] *в* искриться  
 spinach [ˈspɪnɪdʒ] *н* шпинат  
 spiteful [ˈspaitful] *а* злобный, недоброжелательный, злорадный, злопамятный, язвительный  
 splendid [ˈsplendɪd] *а* блестящий, отличный, роскошный  
 spoil [spɔɪl] *в* (spoil, spoiled) портить, испортить  
 spot [spɔ:t] *н* пятно  
 spread [spred] *в* (spread) распространяться, простираться, разноситься  
 spry [sprai] *а* проворный, бойкий, подвижный  
 square [skweə] *а* квадратный  
 squeeze [skwi:z] *в* сжимать, стискивать  
 stagger [ˈstægə] *в* идти шатаясь, шататься  
 strair [stɛə] *н* лестница, ступень  
 stammer [ˈstæmə] *в* заикаться, говорить заикаясь

stand [stænd] *v* выносить, выдерживать, переносить,  
терпеть

stare [stɛə] *v* пристально смотреть, уставиться

startle ['statl] *v* испугать, напугать, сильно удивить

startle ['statlə] *n* сенсация, сенсационное событие

statement ['steɪtmənt] *n* утверждение

stay [steɪ] *v* оставаться

steady ['stedɪ] *v* укреплять, делать прочным

stick [stɪk] *n* палка

storekeeper ['stɔ: ,ki:pə] *n* владелец магазина

stout [staut] *a* полный, тучный, дородный

stove [stouv] *n* печь, печка, плита, плитка

straight [streɪt] *a* прямой, правильный, ровный;

*adv* прямо, по прямой

strange ['streɪndʒ] *a* незнакомый, неизвестный

stranger ['streɪndʒə] *n* незнакомец, посторонний че-  
ловек

strap [stræp] *n* ремень

stray [streɪ] *a* бездомный, беспризорный, одинокий

stretch [stretʃ] *v* растягиваться, удлиняться, тянуть-  
ся

strike [straɪk] *v* (struck, struck), ударять, бить, пора-  
жать, сражать

strike a match — чиркнуть спичкой, зажечь  
спичку

stroke [strouk] *v* гладить, поглаживать; ласкать,  
умасливать

stuff [stʌf] *n* вещь, штука

stumpy ['stʌmpɪ] *a* короткий, подрезанный

stupid ['stju:pid] *a* глупый, бестолковый, тупой, ду-  
рацкий

subject ['sʌbjɪkt] *n* предмет, тема (разговора)

sudden [sʌdn] *a* внезапный, неожиданный, непред-  
виденный

suffer ['sʌfə] *v* страдать, сносить, терпеть, выносить

suggest [sə'dʒest] *v* предлагать, советовать

sum [sʌm] *v* складывать, подводить итог

summarize [ˈsʌməraɪz] *v* суммировать, подводить  
 итог  
 suppose [səˈpaʊz] *v* полагать, считать  
 sure [ʃʊə] *a* уверенный, несомненный, бесспорный  
 surprise [səˈpraɪz] *v* удивлять, поражать  
 surround [səˈraʊnd] *v* окружать, обносить, обступать  
 swallow [ˈswɒləʊ] *v* глотать, проглатывать  
 sweep [swi:p] *v* (swept) мести, подметать  
 sweet [swi:t] *a* сладкий, милый, любезный, любимый  
 swing [swɪŋ] *v* (swung) качать, раскачивать  
 swollen [ˈswəʊl(ə)n] *pp* вздутый, опухший, распух-  
 ший  
 sympathize [ˈsɪmpəθaɪz] *v* сочувствовать, сострадать  
 sympathy [ˈsɪmpəθɪ] *n* сочувствие, сострадание

## Т

tactful [ˈtæktfʊl] *a* тактичный  
 tail [teɪl] *n* хвост  
 take of [ˈteɪkɒf] *v* (took, taken) убирать, уносить, уво-  
 дить, удалять, снимать  
 tangled [ˈtæŋɡld] *a* запутанный, спутанный  
 tangled hair спутанные волосы  
 taste [ˈteɪst] *n* вкус  
 tea-kettle [ˈtiːˌketl] *n* чайник  
 teeny [ˈtiːni] *a* крошечный, крохотный  
 terrible [ˈterəbl] *a* страшный, ужасный  
 terrify [ˈterɪfaɪ] *v* ужасать, внушать или вселять  
 ужас, страх, запугивать  
 though [ðəʊ] *conj* хотя, несмотря, все же  
 thoughtless [ˈθɔːtlɪs] *a* бездумный, беспечный  
 threatening [ˈθretnɪŋ] *a* угрожающий, грозный  
 thrilling [ˈθrɪlɪŋ] *a* волнующий, захватывающий, ще-  
 колющий нервы  
 through [θruː] *prep* через, сквозь  
 throw [θrou] *v* (threw, thrown) бросать, кидать, швы-  
 рять

thumb [θʌm] *n* большой палец (руки)

tidy [ˈtaɪdɪ] *a* опрятный, аккуратный, чистый

tight [ˈtaɪt] *a* туго завязанный, плотный, натянутый, тугой

tighten [ˈtaɪtn] *v* крепко сжимать, затягивать

tiny [ˈtaɪni] *a* очень маленький, крошечный

tip [tɪp] *n* кончик, оконечность, верхушка

tired [ˈtaɪəd] *pp* усталый, уставший, утомленный, уморившийся

titter [ˈtɪtə] *n* хихиканье; *v* хихикать, прыскать (со смеху)

together [təˈgeðə] *adv* вместе, совместно, сообща

total [ˈtəʊtəl] *a* весь, целый, общий

touch [ˈtʌtʃ] *v* касаться, трогать

transform [trænsˈfɔ:m] *v* трансформировать, преобразовывать

tray [treɪ] *n* поднос

treat [tri:t] *v* обращаться, обходиться, относиться, рассматривать

triumph [ˈtraɪəmf] *n* победа, торжество, триумф

trouble [ˈtrʌbl] *n* беспокойство, волнение, неприятность

true [tru:] *a* верный, правильный

try on [ˈtraɪˈɒn] *v* примерять, пробовать

tug [tʌg] *n* рывок, дерганье  
to give a tug at smth дернуть, потянуть за что-либо

tulip [ˈtju:lɪp] *n* тюльпан

turn away [ˈtɜ:n əˈweɪ] *v* отворачивать, отклонять

turn on [ˈtɜ:n ˈɒn] *v* включить, открывать

turn round [ˈtɜ:n ˈraʊnd] *v* оборачиваться, поворачиваться

twitch [twɪtʃ] *n* резкое дергающее или тянущее усилие, дерганье  
to give a twitch at smb дернуть кого-либо за что-либо

## U

- umbrella [ʌmˈbreɪlə] *n* зонт, зонтик  
 unafraid [ʌnəˈfreɪd] *a* бесстрашный  
 understand [ʌndəˈstænd] *v* (understood) понимать, постигать  
 undo [ʌnˈduː] *v* (undid, undone) развязывать  
 unpack [ʌnˈpæk] *v* распаковывать, разгружать  
 unroll [ʌnˈroul] *v* развертывать, раскатывать  
 use [juːz] *v* употреблять, пользоваться, применять  
 utterance [ˈʌt(ə)r(ə)ns] *n* выражение, высказывание

## V

- vague [ˈveɪɡ] *a* рассеянный  
 velvet [ˈvelvɪt] *n* бархат  
 vibration [vaɪˈbreɪʃn] *n* колебание, дрожание, отзвук  
 view [vjuː] *n* вид, пейзаж, мнение, точка зрения  
 vile [vaɪl] *a* мерзкая; vile weather — отвратительная погода  
 violin [vaɪəˈlɪn] *n* скрипка  
 by virtue [ˈvɜːtʃuː] *v* в силу  
 vocal [ˈvəʊk(ə)l] *a* голосовой, речевой, устный  
 voice [ˈvɔɪs] *n* голос

## W

- waist [weɪst] *n* талия  
 waiter [ˈweɪtə] *n* официант  
 walk [wɔːk] *v* ходить, идти пешком  
 wandering [ˈwɒndərɪŋ] *a* бродячий, блуждающий  
 warmth [wɔːmθ] *n* тепло, теплота, сердечность  
 washerwoman [ˈwɒʃəˌwʊmen] *n* прачка  
 wasteful [ˈweɪstfʊl] *a* расточительный, неэкономный  
 зд. разорительница  
 watch [wɒtʃ] *v* наблюдать, следить  
 wave [waɪv] *v* развиваться, качаться, размахивать  
 wear [weə] *v* (wore, worn) быть одетым, носить (одежду)

weather [ˈweðə] *n* погода  
 well off [ˈwelɒf] *a* зажиточный  
 well-to-do [ˈweltə ˈduː] *n* состоятельные, обеспеченные слои общества  
 wet [wet] *a* мокрый, влажный, сырой  
 whatever [ˈwɒt ˈevə] *pron* какой бы ни, любой, какой бы то ни было  
 whenever [ˈwen ˈevə] *adv* когда же; всякий раз когда, когда бы ни  
 while [waɪl] *prep* до, до тех пор (пока)  
 whip [wɪp] *v* off — сбросить, сорвать  
 whisker [ˈwɪskə] *n* бакенбарды  
 whisper [ˈwɪspə] *v* шептать  
 wicked [ˈwɪkɪd] *a* злой, злобный, нехороший, плохой  
 wide [waɪd] *a* широкий  
 wife [waɪf] *n* (*pl* wives) жена  
 will [wɪl] *v* (would) хотеть, желать, намереваться  
 wing [wɪŋ] *n* крыло  
 woman [ˈwʊmən] *n* (*pl* women) женщина  
 wonder [ˈwʌndə] *n* чудо, удивление; *v* интересоваться  
 wonderful [ˈwʌndəfʊl] *a* удивительный, изумительный, чудесный, поразительный, замечательный  
 wooden [ˈwʊdn] *a* деревянный  
 workman [ˈwɜːkmən] *n* (*pl*-men) рабочий  
 worry [ˈwʌri] *v* беспокоить, волновать  
 wrap [ræp] *v* (wrapped, wrapt) завертывать, обертывать, упаковывать  
 wrong [rɒŋ] *a* неправильный, неверный, ошибочный, ложный

## Y

young [jʌŋ] *a* молодой, юный



# CONTENTS

<i>Предисловие</i> .....	3
Katherine Mansfield (1888–1923).....	4
<b>The Garden-Party</b> .....	11
<b>Sun and Moon</b> .....	43
<b>The Doll's House</b> .....	63
<b>A Cup of Tea</b> .....	107
<i>Vocabulary</i> .....	152

**"MANAGER"**  
**Publishing Group offers**  
**the following books**  
**for language training:**

- English and American Literature  
(Textbook)
- Short Stories to Read and Discuss  
(Book for Reading)
- Настольная книга секретаря-референта  
на русском и английском языках
- A Book for Reading and Discussion  
(Book for Reading)
- English for Banking  
(Textbook)
- Let's Read and Discuss  
(Textbook)
- Английская грамматика в таблицах  
и упражнениях
- Jack London. Short Stories  
(Book for Reading)

**"MANAGER"**  
***Publishing Group offers***  
***a wide choice of English-language***  
***literature in the original:***

- English Story of the 20th Century
- American Story of the 20th Century
- W.S. Maugham "Selected Short Stories"
- W.S. Maugham "The Painted Veil"
- W.S. Maugham "Theatre"
- W.S. Maugham "Cakes and Ale:  
or the Skeleton in the Cupboard"
- D. Hammet "Detective Prose"
- J.B. Priestley "Dangerous Corner"  
(Пьеса с параллельным англо-русским текстом)
- J.B. Priestley "Time and the Conways"  
(Пьеса с параллельным англо-русским текстом)
- J. Fowles "The Ebony Tower"  
"Eliduc"  
"The Enigma"
- C. Wilson "The Mind Parasites"
- O. Henry "Selected Stories"
- H.G. Wells "The Invisible Man"
- J. Jerome "Three Men in a Boat"

## **Издательство «Менеджер»**

начинает публикацию серии **«Языки и культуры»**, которая обращена к широкому кругу читателей и посвящена изучению языка как проявлению общественной и духовной жизни общества и личности, как инструмента формирования культуры и способа ее существования.

Открывающий серию **«Словарь трудностей английского словоупотребления»** составлен авторами, которые имеют большой опыт преподавания английского языка и много лет изучают и систематизируют ошибки в английской речи русскоговорящих.

Словарь рассчитан на широкий круг читателей, изучающих английский язык и работающих с ним.



**ИЗДАТЕЛЬСТВО «МЕНЕДЖЕР»**

***Предлагает:***

Широкий выбор учебной, деловой, юридической, исторической, справочной и научно-популярной литературы;

взаимовыгодный обмен печатной продукцией;

гибкую систему взаиморасчетов с книго-торговыми организациями;

услуги по доставке заказанной литературы;

выполнение издательских работ от изготовления оригинал-макета до выпуска тиража;

финансирование (частичное или полностью) издания интересных книг с выплатой гонорара авторам.

**Адрес:** Кутузовский проспект, д. 24 А

**Телефон:** (095) 249-08-60 (с 10 до 18 часов)

**КЭТРИН МЭНСФИЛД**

**Рассказы**

Учебное пособие для чтения и обсуждения  
Составители **С.Г. Костина, И.Н. Хлебникова**  
2-е издание

Издательство «Менеджер»  
ЛР № 066270 от 13 января 1999 г.

Издатель **А. Гутиев**  
Редактор **Н. Самуэльян**  
Рисунки **А. Байбаковой**  
Оригинал-макет **Н. Надворской**  
Обложка **В. Арбекова**

Сдано в набор 10.01.99. Подписано в печать 05.03.99.  
Формат 84х108 1/32. Гарнитура JournalC.  
Бумага газетная. Печать офсетная. Печ. л. 6.  
Тираж 5 000 экз. Заказ № 466

Отпечатано в полном соответствии  
с качеством предоставленных диапозитивов  
в ОАО «Можайский полиграфический комбинат».  
143200, г. Можайск, ул. Мира, 93.

Учебное пособие, составленное на основе произведений известной английской писательницы Кэтрин Мэнсфилд, представляет интересный сюжетный материал, обогащает словарный запас, дает возможность выйти на обсуждение проблемных вопросов, развивает устную и письменную речь, творческие и аналитические способности.

**Библио Глобус**  
Москва, Мясницкая, 6      Тел. 928-35-67  
<http://www.biblio-globus.ru>      924-46-80



СЕРИЯ: РУССКАЯ (АНГЛ.)  
Цена: 25 00      2500000165092